DRAMATIC MIRROR
AND MOTION PICTURE WORLD

WILLIAM S. HART
Thomas H. Ince Star in Artcraft Pictures

DON'T LET THE PUBLIC KNOW TOO MUCH

J. Stuart Blackton

Presents "MISSING"

From the Tremendously Successful Novel . . . by	Picturization Personally Supervised . . . by
Mrs. Humphry Ward	J. Stuart Blackton

A Paramount Picture

"Missing" Is the Most Dramatic Love Story of the War

MRS. HUMPHRY WARD'S "Missing" has been read by millions and acclaimed the greatest story of the war, for it touches the hearts of the folks "back home."

Every soul will glory with the staunch little bride of a day who gives her husband, her all, to the army that's fighting the savagery of Wilhelmstrasse.

They'll weep with her when he is reported "missing." And their hearts will bound with joy when he is found and his shattered, shell-shocked brain is restored by a woman's unquenchable love.

You'll get that neighbor-to-neighbor "Honest-to-goodness, it's good!" kind of advertising by showing "Missing." Get in touch with the Exchange. Act!

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

HAYAKAWA

MOTION PICTURE NEWS BOX OFFICE REPORTS

HAVE GIVEN CONSISTENT WEEKLY EVIDENCE IN EXHIBITORS' OWN WORDS OF SESSUE HAYAKAWA'S TREMENDOUS FOLLOWING. AT THE HEAD OF HIS OWN COMPANY HE IS NOW COMPLETING HIS FIRST INDEPENDENT PRODUCTION— WATCH FOR IT. THE CAST INCLUDES SUCH PLAYERS AS MARIN SAIS, MARY ANDERSON, TSURI AOKI AND HOWARD DAVIES. THE TITLE WILL BE A KNOCKOUT. THE STORY A PERFECT BLEND OF TENSE THRILLING ACTION AND CONTINUAL HEART INTEREST SUSPENSE.

MANY OF THE MOST PROMINENT THEATRES IN AMERICA HAVE ARRANGED FOR HAYAKAWA SERVICE
WATCH FOR THE LIST.

BY SPECIAL ARRANGEMENT HAYAKAWA SERVICE WILL BE AVAILABLE TO YOU AT ALL MUTUAL EXCHANGES

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HAWORTH PICTURES CORPORATION

W.H HELLMAN BUILDING LOS ANGELES

AMERICAN RED CROSS BENEFITS

WEEK OF MAY 20-27

Under the Auspices of

Allied Theatrical and Motion Picture Team

¶ Every theatre of the speaking stage, Dramatic, Musical and Vaudeville, allied in the big Red Cross Drive,

¶ At every Motion Picture Theatre a Screen Star will appear personally each night, from May 20 to 27,

¶ In conjunction with the Board of Education there will be held in every Motion Picture Theatre in Greater New York a special Red Cross Benefit Performance on Saturday morning, May 25th, at 10 A. M. Entire proceeds of 1,000 Motion Picture Theatres to the American Red Cross Fund.

FIVE SPECIAL GALA EVENTS

THURSDAY NIGHT, May 23

MUSICAL COMEDY NIGHT

At the

HIPPODROME

1,074 Regular Volunteers for the Cause in

"CHEER UP"

With the Original Cast Intact Augmented by

Raymond Hitchcock
Annette Kellermann
Fred Stone
Julia Sanderson
Joseph Cawthorne
Will Rogers
Fannie Bryce
Eddie Cantor
Doyle & Dixon
W. C. Field and
Frank Carter

Seats Now Selling at the Hippodrome Box Office. Prices 50c, 75c, $1, $1.50 and $2

FRIDAY NIGHT, May 24

GRAND PATRIOTIC CONCERT
FOLLOWED BY A

MAMMOTH BOXING CARNIVAL

AT

Madison Square Garden

No Exhibitions — Genuine Contests

Frank Moran
vs.
Bill Brennan
Jim Coffey
vs.
Battling Levinsky
Johnny Dundee
vs.
Eddie Wallace
Frankie Callahan
vs.
Willie Jackson
Jack Britton
vs.
Ted (Kid) Lewis

Also Joe Lynch, Kid Williams, Frankie Burns and Lew Tendler Will Positively Compete

Seats Now Selling at Madison Sq. Garden and All Ticket Agencies. Prices $2, $3, $5 and $10.

SATURDAY NIGHT, May 25

THE ALLIED

THEATRICAL AND MOTION PICTURE BALL

AT THE

HOTEL ASTOR

IN THE GRAND BALL ROOM

Everybody you ever heard of will be there

This will be the most glorious event of its kind in New York's history

Beautiful Girls

Magnificent Gowns

and Brilliant Jewels

Admission $10. Tickets on Sale Everywhere.

SUNDAY NIGHT, May 26

MONSTER

ALL STAR DRAMATIC MUSICAL AND VAUDEVILLE BILL

at the

Century Theatre

Partial List of Volunteers includes:

WEBER & FIELDS
FRED STONE
AL JOLSON
CLIFTON CRAWFORD
DOYLE & DIXON
GEORGE WHITE AND ANN PENNINGTON
FANNIE BRICE
FRANK CRAVEN
HARRY FOX
EDDIE CANTOR
LEO CARILLO
FLORENCE MOORE
THREE DOOLEYS
EDITH DAY
RAY COX
BILLY VAN AND FERGUSON
SIX BROWN BROS.
FAY BAINTER, HARRY CLARKE, JANET VELIE and Chorus in the Rose Number from "The Kiss Burglar"
VIVIENNE SEGAL AND CARL RANDALL
BERT LESLIE
CONSTANCE BINNEY
WILL MORRISSY
There will be many others.

Seats Now Selling, at Century Theatre Box Office. Prices $2, $3 and $5.

MONDAY NIGHT, May 27

MOST ASTOUNDING

OPERATIC AND MUSICAL CONCERT EVER HELD

In the

METROPOLITAN OPERA HOUSE

Headed by the peerless

ENRICO CARUSO

and including

Claudio Muzio
Sophie Braslau
Anna Fitziu
Tamika Miura
Adam Didur
Jose Mardones
Pasquale Amato
Andreas de Segurola
Riccardo Stracciari
Leon Rothier

CONDUCTORS:

Roberto Moranzoni
Walter Damrosch
Ossip Gabrilowitsch
Richard Hagerman

Seats Selling at Opera House Box Office. Prices $2, $3, $5 and $10.

THE GREATEST SHOWS ON EARTH FOR THE GREATEST CAUSE IN THE WORLD

Watch Daily Papers for Detailed Announcements

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXVIII
NO. 2058

SATURDAY
JUNE 1, 1918

DON'T LET THE PUBLIC KNOW TOO MUCH

Intimate Description of Means and Methods Employed in Making Motion Pictures is Bad for Industry and Disillusioning to Patrons

IT has been said, and with considerable truth, that the success of the motion picture business is based upon publicity, and that the coins that beat upon the plate glass shelf at the box-office window are but the echo of the scratching of pens wielded by scores of busy publicity men.

Certain forms of informational publicity, at present popular and much in demand with the "fan" publications and motion picture newspaper pages, are positively harmful to the best interests of the industry. Bad publicity is not merely that which emphasizes some weakness in the business, but that which tells too much.

The motion picture business is prosecuted with a vast energy, with an optimism that rises superior to numerous discouragements, with a lavish expenditure that laughs at economies, and is publicized with extravagance of description and much exaggeration. The publicity, characteristically American, frequently does not stop to consider final effects, but, stimulated by the desire to "get something across" along the lines of least resistance, gives information that should be better left untold, since their telling cannot help but blunt the curiosity of the public, render it blase and in the end hurt business.

• • •

BAD PUBLICITY includes the tales of million dollar salaries and of tremendous costs of production. Such publicity induces politicians to pass restrictive measures designed to bleed the industry through local censorship and the like, and makes it ever harder to conduct the business at a profit. The public, very naturally, is curious to know why it is that the Steel business and the Railroad business, both of vast importance, directed by the ablest minds of the country, employing hundreds of thousands of men, have found it possible, profitable and wise to pay perhaps a dozen men salaries in the hundred thousand dollar class, while according to report there are scores of actors and actresses in pictures who receive from one hundred thousand up. To boast of such prodigality is akin to bragging in a tough saloon of the amount of money you are carrying, and leads to similar results.

• • •

WITHIN the past few years various manufacturers of entirely different kinds of products have found it profitable to advertise how their merchandise is made. The automobile tire manufacturer seeks to show why his tire will wear longer than those of his competitors by telling how the various fabrics are made and joined. Advertising which proves why certain articles are the "best buy," and does it in a way to seize the imagination and appeal to one's common sense, is beyond all question good advertising. But buying staples and buying amusement are two vastly different things. It would not interest a man to know how the chef made the potage, how long the roast was on the fire, the number of cooks in the kitchen, the actual cost of his dinner to the restaurant. He went there for a good dinner and a good time and was prepared to pay. Take him into the kitchen, behind the scenes so to speak, let him stand before the hot fires, see the perspiring cooks with their soiled and greasy aprons, and smell the varied and powerful smells of the cooking foods, and the chances are that it would spoil his appetite.

• • •

IN THE MOTION PICTURE BUSINESS we are too prone to take our public into the kitchen, forgetting that it is apt to spoil the appetite. Undivided attention is essential to the best enjoyment of a picture. Let the minds of your audiences be diverted ever so little by a sophistication as to how the various effects were obtained, the beating of the rain against the windows, the flashes of lightning—all the clever and effective methods which directors have learned to put into their pictures to give realism, and it tends to take away from the entertainment value of the picture.

• • •

IT DOES NOT PAY to be too explicit, too communicative to the public. The greatest showman who ever lived, P. T. Barnum, recognized this fact. He clothed his circus with mystery, with a superhuman capacity to entertain. In the motion picture business, in our eagerness to get publicity for our pictures and our stars, we forget the lesson taught by Barnum. We are too ready to let the public see "how the wheels go round."

A director achieves a splendid effect by producing an artificial rainstorm in his studio by aid of watering pots and an aeroplane propeller. In the next issues of the fan magazines are articles and photographs showing how it was done. A director builds a village street on the studio lot. What ho, publicity men! Rush hither with your faithful cameras and shoot hither and yon so we may show the dear public how we are fooling them!

• • •

NO ONE OF US thinks for a moment that we have reached the end of innovations with the camera. As they are discovered let us not take the public into our confidence. Let us remember the many good pots of beans which have been spilled since the start of this business, and keep some for ourselves.

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THE MIRROR

LOUIS R. REID, Managing Editor

Growing Appreciation of Educational Value of Motion Pictures

THE APPRECIATION which the Government has shown at various times of the educational value of motion pictures has spread to railroad circles. Whether this can be attributed to the control which the Government exerts over the railroads is not known. At any rate, it is certain that the roads have been quick to realize the importance of pictures as a means of impressing the public to practice safety first, last and all the time.

And the public—the same public which continues to be heedless and lackadaisical under the caution and advice of the printed or spoken word—is responding to its new instructor in a manner that is proving most encouraging to the railroad officials.

With such a growing significance from an educational standpoint motion pictures may yet prove the salvation of the world. They can instruct as well as entertain.

• • •

What Next? Musical Comedy and Then Some More.—Playwrights and Managers Take Notice

WHAT NEXT? is the standing question of theatrical managers as the books close on the current season. Theater patrons are likewise interested.

Some plans are practically completed; others are in the formative stage. Out of the situation one fact is conspicuous—that the musical comedy and the play with breeze are in demand.

The reason is almost self-evident. It is the war. For the most part the war is seriously considered, as is proper. But there are hours when the public turns to what offers surcease from the suspense of the conflict. This, also, is proper; not only so, it is best. It does not detract from our duty to the soldiery to seek occasional pleasure such as the stage always offers. It is no reflection on the public taste that at such a time as the present it seeks that which creates pleasurable emotions—that which sends theatergoers home in happy mood.

There is promise that amusement seekers will be more than satisfied with what is in store. This is particularly true of theatergoers in the United States. Americans are always first in their appreciation of whatever tends to lighten a burden. The amusement forecast is for the cheer up. The playwright who wants to get speedy returns on his work will do well to get this in front of him at once. Managers who accept and produce comedies, especially comedies that are musically constructed, will not have to resort to clap-trap methods to fill their houses.

How the Stage and Screen in the Red Cross Crusade Achieved a Distinctive Triumph and Dignity

THE PART played in the war by the stage and screen has been conspicuous. What they did in the Third Liberty Bond Campaign is past history, but it will be a bright page in their annals forever.

In like manner the stage and screen have been the great factors in the Red Cross campaign which has just ended. They were a part of the Government's machinery and as such acquired a new and important dignity.

Their efforts in behalf of the Red Cross, as well as in other work, were set forth truly and eloquently by Francis Wilson in an address, in which he said:

"With the Government investing $2,000,000 in theaters and theatrical enterprises, with the President indorsing the activities of the theaters, and with the Y. M. C. A. and the theater awakened to a sense of mutual appreciation, there has been a marked disjointment of former prejudices. The power of the theater for good, which has long been provokingly underestimated, is now beginning to be appreciated.

"The theater is an emotional necessity in time of stress, and perhaps when the stress is removed there may come a keener appreciation of the fact that the theater is a blessing to civilization."

• • •

Coney Island and Atlantic City.—Both Essential as Amusement Centers

BY A STROKE of Governor Whitman's pen conditions will be created soon which will make Coney Island the Atlantic City of the coast hereabout. The Jersey resort need not be alarmed. Coney Island is entirely different. Its diversions, even its varied menus, are *sui generis*. Of Coney, by Coney, for Coney, if a paraphrase of a Lincoln utterance be permissible.

There have been some efforts within the last decade to put Coney Island on a pinnacle. It needed some uplift, and got it. It is clean and sufficiently respectable to gratify any descendent of Mr. Pecksniff. There is still room for improvement, but it will never be anything to pleasure seekers but Coney Island. Iron bars do not a prison make, and by a similar token boardwalks do not constitute a summer resort.

The signature of the Governor will help Coney Island. But the signature will not make Coney an Atlantic City, nor is there any legislative or executive act that will ever make Atlantic City a Coney Island.

The New York resort was before Atlantic City, is now and ever will be. Tourists go to Coney first, and if there be time take a run down to Atlantic City. Both resorts are necessary. Both will always be on the pleasure map.

RED CROSS IS AIDED BY STAGE STARS

30,000 in Campaign and All Hands Busy

William Fox, who had charge of the 30,000 volunteers of the Allied Theatrical and Motion Picture Team of the American Red Cross, has led the most active work of his career in directing his part of the Red Cross drive. The end, however, justifies the means, for the money turned in exceeds all expectations. Theatrical interests worked as a separate unit for a patriotic cause.

The first big benefit was at the Hippodrome Thursday night, with a complete performance of "Cheer Up" and specialties by Raymond Hitchcock, Fred Stone, Annette Kellermann, Will Rogers and others, topped off with an address by Governor Whitman.

On Friday night Joe Humphreys and Charles J. Harvey had the support of sporting men at a patriotic concert and boxing bouts, and on Saturday night the theatrical and moving picture ball at the Hotel Astor drew many and their dollars.

Sunday night's benefit performance at the Century, arranged by Sam H. Harris' committee, was as successful as the others, and the moving picture houses contributed a large share to the fund, with the drive concluding with a big concert at the Metropolitan Opera House.

Everybody connected with screen and stage had a share in the campaign, from the humble stage doorman to the stars of the upper firmament of the theatrical world.

* * *

SITUATION CRITICAL IN ELMIRA

Meeting of Managers in Attempt to Alleviate It

ELMIRA—A meeting of managers of theaters playing one-night stands was held here last week in an effort to find some method of alleviating the acute condition of affairs in regard to booking. Managers from half a dozen states were present. The route department of THE DRAMATIC MIRROR, "America's representative dramatic publication, which is now listing barely fifty companies on the road, when under normal conditions, it would give the dates ahead of hundreds of them," was referred to as illustrating the paucity of available attractions.

These managers propose to leave no stone unturned to place their business on a substantial basis and they have sufficient faith in the amusement loving people to believe that their houses will return to their old-time popularity and that once again there will be sufficient attractions to go around.

* * *

Liked in Australia

Guy Bates Post is now appearing in the title role of the Masquerader in Sydney, Australia, supported by several members of the original company, who went on the same steamer. He was received with much acclaim by many of the profession and some of the managers.

Emilie Polini also is appearing there in "De Luxe Annie."

HEARD ON THE RIALTO

OLIVER MOROSCO persists in his intention to give dramatic critics a place in the sun of Broadway playwrights. He brought forth the Hattons, erstwhile of the Chicago *Post*, and gave Alan Dale the refreshing experience of royalty-drawing. Next Fall he will present at his theater here, Ashton Stevens, dramatic critic of the Chicago *Herald-Examiner*. Stevens has written a comedy, "Mary's Way Out." It was tried out last Winter on the Pacific Coast and found to possess sufficient merit to test Broadway approval.

* * *

WHEN RAYMOND HITCHCOCK opens his second edition of "Hitchy-Koo" he will have but two of his featured assistants of last season. Leon Errol and Irene Bordoni are the faithful pair. Rock and White, who scored what is generally regarded as the biggest success of their careers in the original "Hitchy-Koo," are touring the more important cities in "Let's Go," with great profit, it is reported, to themselves. Ames and Winthrop are in vaudeville, as is also the Jazz Band that appeared in the village store scene. Miss Bordoni will probably leave the cast before the end of the Summer, as she is to be starred in a musical comedy.

* * *

THE FACT that George V. Hobart has been displaced as the author of the new "Ziegfeld Follies" ought to be very cheering news to George Jean Nathan.

* * *

ONE BY ONE men and women of the stage who have gained prominence as dancers are turning their attention to playwriting. First there was Maud Fulton who, after a long absence from the stage, arrived in New York as the star in her own comedy, "The Brat." Lately there has come to Broadway a report that among next season's offerings will be two or three plays by Martin Brown. Brown is best remembered as a dancer in Shubert attractions, having appeared at the Winter Garden with the Dolly Sisters in "The Merry Countess" and other musical plays. For several seasons he has been in retirement in order to devote his attention to playwriting.

The latest dancer who plans to woo fame as a playwright is Harry Delf, now appearing in "The Rainbow Girl." Delf has written "Oh What a Night," a musical play of which he is the sole author, and which will mark the debut of Joseph Klaw as a producer next autumn.

* * *

THE LIST of theaters that are dark was reduced from thirteen to ten this week. The Fulton, Casino and Garrick are the houses restored to activity. The closed list includes the Harris, Knickerbocker, Criterion, Gaiety, Little, Vanderbilt, Belmont, Century, Longacre and Manhattan.

* * *

W. A. TREMAYNE, correspondent of THE MIRROR, in Montreal, has written a play entitled, "The Man Who Went," which will be presented in Boston this Summer. Two other Boston presentations scheduled for the Summer season are a revised version of Earl Derr Biggers' melodramatic comedy, "Inside the Lines" and a revival of the Ditrichstein farce, "Are You a Mason?"

* * *

BROADWAY is awaiting an announcement as to whether Joseph Klaw will route his attractions through the Shuberts or through Klaw and Erlanger. There is a possibility, it is said, of an amusing tangle to the booking situation in New York.

* * *

BROADWAY is not surprised over the announcement that the Washington Square Players are to disband. There has long existed a belief that the organization would have continued to prosper had it remained off the beaten track of the Rialto where competition is keen for the transients' dollars. The daily shifting population of New York had little inclination to attend the performances of the Players, preferring during its limited visits to the metropolis, a musical revue, a bright comedy or a thrilling melodrama, and the novelty seekers of New York did not feel that they were finding their objective so close to their usual haunts.

Since the establishment of the Greenwich Village Players in their own locality the Washington Square Players have been under a more difficult handicap than ever. Dinner and the theater in the "village" has been a popular pastime with large numbers of people during the Spring and the impression has grown that had the Washington Square Players confined their activities strictly to the Square they would have been in a highly flourishing condition today.

However, the Washington Square Players have introduced several novelties in playwriting and stage decoration that will have a deep influence on theatrical production in this country. They also brought out three playwrights, Philip Moeller, Susan Glaspell and Eugene O'Neill, who have won conspicuous success outside the limits of the Comedy Theater.

GRAND OPERA FOR PITTSBURGH

Davis to Direct Company at Alvin at Low Prices

PITTSBURGH—A permanent grand opera organization is to be established here for the full Summer season. It will be composed of stars from the Metropolitan, Boston, Chicago and Hammerstein companies, and will be conducted under the personal direction of Harry Davis in the Alvin Theater.

The enterprise was formally launched on Thursday evening (May 23), with a production of "Carmen." The principal stars in the company are Maggie Teyte, Florence Easton, Francis McClellan, Riccardo Martin, Andre Arensen, Augustus Bouillez, Henri Carron, Henry Scott, Henry Weldon and Dora Phillips.

Fifty members of the chorus of the Chicago grand opera company were chosen for the Pittsburgh company, and an orchestra of 35 pieces is to be a permanent feature of the production. The performances are under the musical direction of several of the leading conductors, Josiah Zuro of the Hammerstein Grand Opera Company is the principal conductor.

Mr. Davis stated that the entire affair is an innovation for Pittsburgh, inasmuch as the operas will be staged on a scale excelling in magnificance the usual program of the leading and old-established grand opera organizations. A striking feature is the announcement that the prices will be popular, ranging from 25 cents to $1.

Mr. Davis said to the representative of THE MIRROR: "I feel confident that Pittsburgh will support grand opera of the melodic sort in summer time, and I intend to give it to our people better than they have ever had it before."

* * *

TICKET SPECULATORS TO PAY TAX

Must Yield Up Ten Per Cent of Profits

In compliance with a ruling by Mark Eisner, Collector of Internal Revenue, Broadway ticket speculators are now paying a war tax of 10 per cent of their profits. The books of all ticket agencies must be ready for inspection by Government officials at any time.

A large surtax on ticket agency profits was intended by Congress, but the plea from the speculators that such a tax would drive them from business caused the elimination of the provision first intended. Regulations relating to the war tax on admissions and dues provide that "independent brokers and dealers in admission tickets must collect and account for the tax on their sales, less the amount of the tax on each ticket collected and accounted for by the amusement enterprise."

* * *

Five for Hopkins

During the coming season Arthur Hopkins will produce five new plays. Clare Kummer and Martin Brown are on the list of authors. No announcement of particulars concerning the plays will be made until just before their individual presentation.

THEATRICAL ACTIVITIES OF THE WEEK

VILLAGE PLAYERS NOT TO STOP—Bernard Gallant, the business manager of the Greenwich Village Players, emphatically denies the repeated reports that the organization will disintegrate at the end of the present season. He says that persons with malicious intent have circulated the reports, founding them on the call to camp of Frank Conroy, the director of the Players, and Harold Meltzer, his assistant. Mr. Gallant stated that both Mr. Conroy and Mr. Meltzer have joined the navy and have obtained posts in a nearby naval station, from which they will probably be able to visit the theater on Sheridan Square to direct and act in the plays. The rest of the company will remain the same as this season, as all of the male members of the cast are exempted from military duty. Mr. Gallant has been placed in one of the high numbered classes.

The Washington Square Players, however, will cease activities for the duration of the war. Thirteen members of the organization are in the service and Edward Goodman, the director, is to take up war work shortly. The Players will jump across country to San Francisco, where they will show a repertory of twenty of their most popular plays for a season of five weeks. At the close of this short season will come the disbandment of the company.

. . .

NATIONAL THEATER MOVEMENT—The movement for the establishment of a national theater, with a school of acting as an adjunct, will be resumed when peace is declared, according to a statement made by Percival Chubb, vice-president of the Drama League of America, during a recent visit to San Francisco. Mr. Chubb said it will be one of the big forces which will then be exerted in behalf of art in America.

. . .

MISS RAMBEAU BACK—Marjorie Rambeau has returned to the cast of "Eyes of Youth," at the Maxine Elliott Theater, after an absence of three months caused by a fall while skating.

. . .

BIG NAMES ON TOUR—An all-star company which will contain some of the most prominent "names" known to the stage of today is in quiet process of formation by the Actors' Equity Association. When arrangements are completed, it will tour the soldiers' and sailors' camps in this country.

. . .

MRS. FIELD ACTIVE—One more step in the suppression of German language newspapers was accomplished last week when Mrs. Oliver Cromwell Field, head of a committee which has been instrumental in the non-sale of enemy language papers at nearly all newsstands in and about New York, obtained from many theater managers pledges to withdraw their advertising from such newspapers. Others said the stoppage already had been made.

ACTORS' EQUITY OFFICERS—At its annual meet at the Hotel Astor on May 27 the Actors' Equity Association elected the following officers: Francis Wilson, president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer; Paul N. Turner, counsel; Frank Gillmore, executive secretary. New members added to the board of directors were also inducted into office. Nine former council members are retained, while three women members, Helen Ware, Florence Reed and Katherine Grey, have been added, thus giving the gentler sex its first representation. Of the 36 council members 12 are elected each year to serve three years.

. . .

"ANOTHER MAN'S SHOES"—A new comedy by Mrs. Laura M. Hinckley and Mabel Ferriss, entitled "Another Man's Shoes," will be produced next month in Washington. Lionel Atwell has signed a contract with Frederic McKay to appear in it.

. . .

PARIS ORCHESTRA COMING—The Symphony Orchestra of the Societe des Concerts du Conservatoire, the French national institution, more briefly and generally referred to as the Paris Symphony Orchestra, is to visit the United States during the coming autumn for a concert tour of the leading cities. Otto H. Kahn, who recently arrived in Paris to complete the arrangements, cabled news of the successful consummation to his colleagues of the French American Association for Musical Art in New York. Fifty concerts will be given.

. . .

HODGE WRITES PLAY—William Hodge has finished the manuscript of a new play which Lee Shubert will produce the season after next. Next year he will be seen on tour in "A Cure for Curables."

. . .

SHIP COSTUMES TO FRANCE—America's Over There Theater League has shipped to France fifteen trunks filled with wigs and costumes to be used in plays for the soldiers and hopes to send its first contingent of about forty players abroad this month. Others will be sent as soon as steamship accommodations can be obtained, and recruiting is going on now for July. The players probably will be divided into groups of from three to five, each of which will give vaudeville and semi-dramatic performances. The properties now on their way, which were forwarded through the Young Men's Christian Association, were donated by the Shubert Theatrical Company, A. H. Woods, Gus Hill, the New York Costume Company, Elliott, Comstock & Gest, Joseph Riter, George H. Nicolai, David Belasco, the New York Hippodrome, William Hepner and C. F. Berner.

SKINNER REPLACES ROYLE—Otis Skinner is now president of the Actors and Authors' Theater, taking the place of Edwin Milton Royle, who resigned following a difference of opinion regarding the choice of an opening play. It is said that Mr. Royle desired to open the season with a play by Capt. H. H. Hughes, an army officer, while others in the organization preferred the present bill, Arline Hines's "Her Honor the Mayor" and Hubert Osborne's one-act play, "The Good Men Do." Thomas A. Wise has succeeded George Henry Trader as stage director of the Actors and Authors' Theater.

. . .

"SILK STOCKINGS" AT ANTIPODES—Marie Tempest and Graham Browne have finished a five weeks' engagement in Sydney, Australia, in "A Pair of Silk Stockings" and "Dot." They earned high encomiums from press and public.

. . .

COBURNS FOR CANTONMENTS—The Military Entertainment Committee of the War Department makes the announcement that Moliere's "The Imaginary Invalid" is to be presented throughout the military cantonments by the Coburn Players. Though the plays presented to our soldiers under Government supervision have been either broad farce or musical comedy, it has been decided to make this production of a classic, which is none the less a classic because its appeal is of a farcical nature.

. . .

EAGELS FOR "DADDIES"—Jeanne Eagels, under the direction of David Belasco, is rehearsing in "Daddies," a comedy to be produced in Washington on June 10.

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GAMBOLS FOR WAR CHARITIES—At a meeting of the council of the Lambs Club last week plans were made for a series of five Public Gambols to be given at the Hudson Theater June 14 to 16, inclusive, comprising three evening and two matinee performances. The opening on June 14 will be the annual Public Gambol for the benefit of the Lambs Club building fund. The performance will be repeated Saturday afternoon for the Y. M. C. A. war fund; Saturday night will be devoted to the Actors' Fund; the matinee on Sunday afternoon will be for the benefit of the State Woman's War Relief fund; and the closing performance Sunday night will be for the American Red Cross. Each of the charities named will put forth special activities.

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PLAY FOR RED CROSS—Elizabeth Tyree (Mrs. James Metcalfe) presented a play of her own writing for five performances at the French Theater this week. The proceeds were devoted to the Red Cross. Mrs. Metcalfe was aided in the cast by Ethel Hornick, Mrs. Jacques Martin, Lucia Moore and Donald Ross.

NORA BAYES REMAINS HERE—At the request of President Wilson, Nora Bayes has temporarily given up her idea of going to France to sing for the soldiers in the trenches, and is to make a tour of the various Liberty Theaters in the army cantonments throughout America. Miss Bayes gave up her prospective trip because the President informed her that he felt there was greater need for her efforts at the present moment in America than in Europe.

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YOUTH FOR "HITCHY-KOO"—In "Hitchy-Koo 1918" Raymond Hitchcock will have as assistants Leon Errol, Irene Bordoni, Emma Haig, Kouns Sisters, Ray Dooley, and a chorus of forty girls who are said to be all under 20. It will open June 4 at the Globe Theater.

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KLAW A PRODUCER—Joseph Klaw, son of Marc Klaw of Klaw & Erlanger, who will start out as a producing manager early in the autumn with a musical play, "Oh, What a Night!" has begun engaging players. The piece is by Harry Delf, now in "The Rainbow Girl," at the New Amsterdam. Mr. Klaw was auditor for Klaw & Erlanger.

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PRIZE FOR PLAYWRIGHTS—Not having found anything which meets her requirements for a return to the speaking stage, Mme. Petrova has decided to offer a prize of $500 for the first acceptable manuscript submitted by an American playwright before October 1. The contest opened May 15 and all writers are eligible. The prize is separate from any arrangement to be entered into by her management.

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PUPPET THEATER OPENS—The Red Cross Puppet theater had a successful start at 723 Fifth Avenue, Monday afternoon. The social zone, including the children, were out in force. Paul Chalfin arranged the settings. The tiny house has wooden benches and the decorations are Italian. The puppets were shown by Tony Sarg.

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PITTSBURGH WORRIED OVER CHANGES—The changes in theatrical circles in Pittsburgh whereby the Shuberts and Klaw & Erlanger are to operate two first class houses apiece next season have brought new anxieties to playgoers in the Smoky City. A question is raised whether Pittsburgh can support four first class theaters. Another is, will there be a tendency to lower prices at any or all of them? and, still another, will the supposedly warring managements get together after a time?

The Pittsburgh public is not inclined to take theatrical wars seriously and declare that the most successful experiment in local playhouses of late has been the putting on of plays at a dollar rate at the Duquesne.

MAYTIME AND PLAYTIME

Never will there be ashes of Empire (Theater) so long as Ethel Barrymore's vital personality graces each theatrical season. Here she is seen as the fair and fascinating Belinda in A. A. Milne's comedy of the same name

Little teachers, provided, of course, they are pretty and pleasing, are usually successful as strict disciplinarians. Mary Ryan in "The Little Teacher" scores an easy victory over Edward G. Robinson, with Curtis Cooksey the amused onlooker

Abe and Mawruss, now in the "fillum" business, discuss heatedly the box-office appeal of their vampire, Alexander Carr, Clara Joel and Barney Bernard in "Business Before Pleasure"

STAGE PRODUCTIONS PASSED IN REVIEW

Greenwich Villagers in "Woman's Honor"; "Bruised Wings"; "Over There" a New War Melodrama; "Penrod" a Tale for Juveniles; "In a Net" and "Loyalty" Seen

"Woman's Honor"

Satire in One Act by Susan Glaspell. Produced by the Greenwich Village Players at Their Theater May 20.

Mr. Foster.....Frank Conroy
Gordon Wallace.....Everett Glass
The Boy.....Francis McDonald
The Shielded One.....Helen Robbins
The Motherly One...Dorothy Upjohn
The Scornful One.....Ida Raub
The Silly One.....Agnes Rogers
The Mercenary One.....Ruth Boyd
The Cheated One.Margaret Fareleigh

The Greenwich Village Players supplanted Schnitzler with Glaspell, when they reorganized their program to include "Woman's Honor." Just why, it is rather difficult to guess. The Doctor's satire, "The Big Scene" was as diverting as is Susan's and a little more polished and pointed, not to mention much better acted.

Although handicapped by a crude first night performance, which lacked the necessary verve to put it across, "Woman's Honor" is fairly amusing, with many a bright line and some that are decidedly raw but humorous.

The play is without plot, being merely a situation, which in no way robs it of dramatic value, and is an exposition of the theory that woman's honor is more sacred to men than to women. The idea and the manner of exposing it is, to say the least, original. A youth, suspected of murder, will not reveal the name of the woman with whom he spent the night on which the crime was committed. His resolve to save her honor was met with the response of seven sacrificial offers from women who are ready to save him regardless. One by one the women enter the lawyer's office and state that they are ready to take the witness stand and shame themselves. The man, however, decides to plead guilty when the last one stands before him, really the herald of more to come. "Woman's Honor" was produced a few weeks ago by the Provincetown Players. "Ile" and "The Maid of France" remain on the Greenwich Village program.

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"Bruised Wings"

Drama by Edward Clark. Produced by Clark and Gerard, at the Apollo Theater, at Atlantic City, week May 13.

ATLANTIC CITY — Offered under modest auspices, with no great blare of trumpets, a play that revealed a finished artistry and a clever though not altogether original story is discovered in "Bruised Wings," a drama by Edward Clark.

The play follows a fairly close generalization of plot, the famous "Camille." But the new piece lacks the rank emotionalism and the sordid evidence of the older Dumas drama. "Bruised Wings" has no great fault save its extremely bad and wholly misleading title. Any play that requires explanation of its title is foredoomed to failure unless the author and the producer quickly realize their fault and secure a prompt remedy. Under the title of its heroine, Cosette, the play would have a decidedly greater relation to the deep love interest that is its binding tie.

Fania Marinoff distinguished the play and led the cast with an artistry of acting of the naturalistic school. She played the part of a girl of the streets, finding in an outcast society man a common means of redeeming a genius they both possessed. Efforts of his family to estrange the couple result in their separation and the constant eternal search of the man for the woman, with the result of happiness at a perfectly logical final curtain.

Miss Marinoff's acting never seemed to lose its poise, almost never overplayed, and gained again and again the real depths and heights of womanly character which the author has skillfully built into his play.

Ruby Hallier, as a middle-aged spinster and boarding-house keeper, added a complete touch to her important place in the cast. Her adept way of maintaining her proper sphere and yet aiding silently the progress of the story was as much her art as that of the author.

Friendly advice was timely offered by a cousin of the husband, played by Lee Baker in a most satisfying, clear-cut manner. George Flateau, the husband and ne'er-do-well, didn't seem as well fitted to his part as the other important members of the cast, though he was most excellent in his acting of the first scene, revealing the results of asphyxiation and of over-intoxication.

Mr. Clark's play is built strictly on realistic methods. Its dialogue is terse, to the point, and interesting.

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"Over There"

A War Melodrama, by Howard McKent Barnes. Produced at the Princess Theater, Chicago, May 11, under the Direction of Oscar Eagle, by Arrangement with Charles Hopkins, of the Punch and Judy Theater, New York.

CHICAGO—"Over There" had its premiere at the Princess Theater, Saturday night, May 11. Its first production was witnessed by a full house. In its present shape "Over There" will not get very far at two dollar prices.

The company is headed by Julia Dean and Marie Wainwright. The play is composed of all the ready-made materials which go into the building of the martial drama. It is incoherent and over-sentimental.

The play has to do in part with the reformation of an American pacifist, a woman, who, after her children go to war to fight or to nurse the wounded, turns up in France as a mysterious woman in gray and confesses that she has been serving her country as a spy in Germany. It appears that she aids in frustrating an air raid on Paris when one of her children soars upward in the spectacular scene to attack a Zeppelin.

Acting is at its best in this play in Harry Stubbs' impersonation of a British sergeant. Here a good performance is given under discouraging circumstances. The pacifist who turns spy is acted by Miss Dean. Miss Wainwright plays the role of a patriotic American woman with memories of the Civil War. Others in the cast include Marjorie Davis, Gordon Morris and Henry Gaell.

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"Penrod"

Four-Act Juvenile Play, Dramatized from Tarkington Story, Produced by Klaw and Erlanger and George C. Tyler, at the Apollo, Atlantic City, May 20.

ATLANTIC CITY—A tale of juvenile detectives and love-making villains enacted in a small town which possessed one lone respectable banker citizen—such is "Penrod." Penrod was the name of the banker's son and pseudo detective, who through four acts contrived all the heroics of story-book childhood from a basis credited to popular short stories of Booth Tarkington with a dramatization by Edward E. Rose. Mr. Rose, who has not yet forsaken the now almost forgotten popular-priced drama, added his skill to the adapted sphere of child actors and made the juvenile portion of the cast the prominent part, with the parents and other adults subject to their fascinating game of "detective." Those who are familiar with the stories of Mr. Tarkington's original professed last night to find the play much less interesting than the original tale.

With this in mind and deducting the impossibilities of correct judgment of the future from a first night's performance, it is quite possible that the prominent part assumed by these juvenile actors in Mr. Rose's melodrama may be the factor which will make Penrod a successful Broadway production. As it stands at the present moment the play lacks dramatic value and is exceptionally wordy, both in the speeches of the children and in that of their parents.

The story shows the entrance of a young promoter as a suitor for the daughter's hand. And he succeeds most excellently until the getaway moment, when his plot is foiled by the accidental use of a revolver in the hands of Penrod, the banker's son, who all through the play has been tagging the heels of the young promoter in the belief he is a horse thief.

John Davidson, presumably rescued for this event from the screen, was the villain. Among the child actors, Cornish Beck as Penrod, Andrew Lawlor as Sam Williams, Helen Shandler as Marjorie Jones, and Frazier Nauman as George Bassett were especially interesting. Masters Beck and Lawlor were the most prominent actors of the evening. Helen Hayes as the daughter who fell in love with the villain made a sufficiently charming picture for the part.

"In a Net"

Emotional Play by Maravene Thompson, Produced by Lee Kugel at the Apollo Theater, Atlantic City, May 16.

ATLANTIC CITY—There is an oddity about "In a Net." It lies in a dramatic basis founded on a lapse of memory occurring to one of the principal male characters—a matter of physical possibilities not within the layman's scope to determine.

The peculiar story emanates from a man whose mind is clouded and obscured from the past, who remembers only the events from the opening of the play, when he visits an artist's studio just as the occupant is murdered by a man whose wife is also present. How the wife endeavors to shield her husband by pretending the temporarily demented man is her husband furnishes the material for the two remaining acts, which are developed in a private sanitarium and in the home of the wife, where the pseudo husband has been forced to live by Scotland Yard officials.

Izetta Jewel played the wife with a convincing spirit of suppressed emotionalism and restrained heart throbs to a point where the effect could be felt in the audience. Miss Jewel assumed the possibilities of her part with a natural deftness and a strength of character in the most nerve-trying phase of her acting. Charles Milward as "the man," who remains nameless to the last act, carried a romantic manner throughout. Walter Wilson was seen as the good-for-nothing husband, and Clarence Handyside as the Attorney for the Crown, and Walter Ringham as the physician. "Buster" Wattell secured an emphatic place in the hearts of the audience as the child of the unfortunate marriage and the means of bringing happiness to the mother.

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"Loyalty"

Play by George V. Hobart. Produced by Elliott, Comstock and Gest, at Ford's Opera House, Baltimore, May 20.

BALTIMORE—"Loyalty," George V. Hobart's latest play follows his "Experience" in style. A big company of eighty-six people interprets the nine big scenes. Among the cast are Phoebe Foster as Love, Charles Derickson as Youth, Byron Beasley as Wealth.

"Loyalty" takes up the story of Youth and Love, and shows Youth responding to the call of Duty when his country summons him to war, while Love takes up the woman's burden of waiting.

The scenes successively show a country church when Youth and Love are wedded and say farewell when war breaks out; a scene in a typical American home when Love interprets the message of The Drums; a cabaret scene in the home of Wealth, showing by contrast the different way in which the war affects some people; a scene in a shipyard with a hundred men laboring to build ships; a Young Men's Christian Association canteen in France; a street scene in Belgium under German occupation.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

MORE LEGITIMATE HOUSES SHOW PICTURES—One by one the legitimate theaters throughout the country are capitulating to motion pictures—for the Summer months. Last week THE MIRROR exclusively told of various houses of the Wilmer and Vincent interests in Pennsylvania going over to films for the Summer season instead of closing as heretofore. Now comes report from Buffalo that the Teck Theater, the largest legitimate playhouse in that city and controlled by the Shuberts, has found it profitable to turn to pictures, following the close of the regular theatrical season. Vitagraph's patriotic feature, "Over the Top," is being presented there at prices running up to 75 cents.

In Philadelphia the Garrick and Forrest Theaters—houses which are usually devoted to legitimate attractions—are showing motion pictures to great financial profit. D. W. Griffith's "Hearts of the World" is doing a capacity business at the Garrick while "My Four Years in Germany" is winning high favor at the Forrest. The latter picture is being presented by a group of local theatrical men headed by Jules E. Mastbaum.

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SAFETY FIRST IN PICTURES—In the railroad campaign for safety two pictures were shown at the Union Station in the National Capital last week, after which the news was sent to THE MIRROR by airplane postal service. Addresses were made by prominent railroad men.

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GOLDWYNS IN AUSTRALIA—In conjunction with the Williamsons the Goldwyn management is making a big stir in Sydney, Australia. At the Royal Theater big audiences greet every show. There is an orchestra of twenty, with good singers slipped in between the shorter pictures. "Polly of the Circus," "Baby Mine," "The Auction Block" and other pictures of that class have played to two weeks each. Stanley Grant is managing.

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LESLIE AND STOREY LEAVE—Arthur Leslie has resigned from Universal. For about a year and a half he was stunt man and personal press representative for Carl Laemmle. He has gone to Atlantic City for a short vacation, and what he intends to do upon his return is still indefinite.

Arthur D. V. Storey, one of the special publicity men at Universal, has also severed connections with that firm. He is to shortly begin producing a picture under the auspices of the Boy Scouts of America.

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MARY PICKFORD TO REST FOR YEAR—It is now definitely understood that Mary Pickford will make only two more pictures for Paramount and then retire for a year's vacation. When the rest period is up she will stage a comeback in the manner of Chaplin.

SHERRILL'S BIG SPY PICTURE—William L. Sherrill has selected "The Vampire Spy" as the title of his new picture which is to be based upon the life history of Madame Storch, the Turkish woman whose operations on behalf of the German secret service were recently disclosed. The picture will be in seven reels.

Mr. Sherrill closed a contract with the New York *American* for the exclusive rights for the picturization of Madame Storch's life. The story is now being published in twenty-five newspapers, through the Hearst syndicate, with a reading public of 15,000,000. The deal includes a protection for the producer to the extent that the publisher will prosecute any one taking any portion of the data that is being offered by the paper.

The story has eight weeks still to run. It is said that the cost to Hearst to compile the data about the career of the Turkish spy has been in the neighborhood of $25,000. Madame Storch recently died of pneumonia.

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HACKETT TO GO ON SCREEN—James K. Hackett, who has not appeared on the stage in two seasons, is shortly to enter motion pictures, it is reported. Mr. Hackett is active at present in war work as a member of Governor Whitman's staff and as a leading figure in the war enterprises of the Knights of Columbus.

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WILL PICTURE THEM ENTERING BERLIN—John Libston, of the Interstate Film Company, producer of "The Last Raid of Zeppelin L-21," will sail for Europe to photograph scenes for the Interstate Film Company's forthcoming production, which will be a historical chronology of the life of President Woodrow Wilson. Necessary to the completion of this production is a scene actually showing the American troops entering Berlin. Mr. Libston expects that by sailing immediately he will arrive in Berlin in time to photograph this scene.

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TO HANDLE RIALTO DE LUXE FILMS—The George Kleine System-Perfection Pictures will handle all of the Rialto De Luxe productions throughout the country, excluding New York City. These productions are "The Unchastened Woman" with Grace Valentine, "Conquered Hearts" with Marguerite Marsh and "The Window Opposite" with Leah Baird and James Morrison.

Chadwick of the Rialto De Luxe told THE MIRROR that he selected the Perfection Pictures to distribute his production on account of their tremendous facilities for handling special production, and because of their fair treatment and co-operation with the exhibitor.

CENSORS WIN SUIT—Kansas won its case in the suit against the Sherman Elliott Film Corporation and others involving the recall right of the state board of review of the film "The Birth of a Nation," which had been passed by the board. The supreme court holds that the film corporation must return the film for re-examination. Should the company refuse, it may be required by mandamus. In the trial of the original case in Wyandotte County it was charged that politics entered into the board's action.

The prevailing decision of the state court bars the picture from Kansas.

The Topeka *Capital*, which is published by Governor Capper, in a leading editorial takes the *Exhibitor's Trade Review* to task for a "silly, bullying tone" in a "letter of advice," "An Open Letter to the Censors of Motion Pictures." "Where the paper gets its authority for attempting to bulldoze and bullyrag these public officials it does not undertake to explain."

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NOT TO STOP PRODUCTION—The Frank A. Keeney Company, contrary to report, is not to stop production. The company recently finished two pictures at the Pathe studio, which they occupied under a three months lease. The lease has now expired and Keeney is negotiating for another studio. He expects to be as busy as ever about the middle of July.

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TRUAX WITH PARAMOUNT—Paramount has signed up Ernest Truax. He will appear opposite Shirley Mason in John Emerson and Anita Loos comedies. It is learned also that Paramount is to shortly announce the acquisition of another new star, a fourteen-year-old girl, said to be a "find" and who has never appeared on the screen. She will receive an extensive advertising promotion and will be boosted by the full capacity of Paramount. The campaign is to start within two weeks.

Ethel Clayton, who has been appearing in World pictures, has joined Paramount and will begin work in June on a new picture under George Melford's direction.

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GOVERNMENT FILM PRESENTED—The premier of the official Government film, "Following the Flag to France," was given at the Lyric Theater last Tuesday night. Men of prominence in the official life of New York City and State and representatives of the armies and navies of the United States and the Allies were present. Captain Robert Warwick, former picture star, now on General Pershing's staff, made a short address. The film is released by the Committee on Public Information. The first installment is entitled "Pershing's Crusaders."

DIANA ALLEN STOPS WORK—Diana Allen, after working in three pictures for the Diamond Film Company, has withdrawn, and another star is temporarily taking her place. The difficulty which caused the withdrawal of the star had no relation to the treatment of the company, but was brought about by purely personal matters.

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SAYS PICTURE INSPIRED BAN—Argument was heard during the week before Justice Giegerich for an injunction to restrain the authorities of Mount Vernon from barring from sale the New York *American*, *Evening Journal* and the German language newspapers, pending trial. Corporation Counsel Esser of Mount Vernon told the court a moving picture showing the experiences of Ambassador Gerard in Germany was an inspiration of the ordinance passed in Mount Vernon barring the newspapers.

In Poughkeepsie, N. Y., Glen Ridge and Summit, N. J., active propaganda is being used against the papers.

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CRANE WILBUR A PLAYWRIGHT—Crane Wilbur, well-known motion picture actor, has turned his hand to playwriting, and the result is "Love Liar." The play was produced May 12 at the Alcazar Theater, San Francisco with the author in the leading role, and met with approval. It was staged by George Lisk.

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BUSTED KAISER'S HEAD—Wherever "The Kaiser, the Beast of Berlin" has been shown about the country children have evinced a dislike for his Imperial Majesty by mutilating the advertising posters. On billboards in this city every one was damaged, and in some instances where sheet iron is used a hole in the Kaiser's head extended through the metal. And now comes word from Cincinnati that many grown persons aided children in busting the head of the German ruler when the picture was shown at the Lyric Theater there.

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GOLDWYN TO MAKE FORTY A YEAR ON COAST—Following the removal of all production activities to the West Coast Goldwyn plans to put at least forty productions a year on the market. In addition, many features will be handled through the Goldwyn distributing system.

Goldwyn West Coast plans provide for the location in Los Angeles of Pauline Frederick, Madge Kennedy, Mabel Normand, Mae Marsh and Rex Beach. Beach is to write scenarios and assist in directing. From four to six pictures a year will be made from his works. Eight pictures will be made next year with Mae Marsh as star. Erection of the new Goldwyn studio at Los Angeles will begin soon.

SERIOUS CONDITION IN CALIFORNIA—A movement is on in Los Angeles in connection with the War Savings Campaign whereby school children are pledged specifically not to attend motion picture shows. The situation is so serious that the picture houses have lost recently from thirty to fifty per cent. decrease in business. Thirty-two theaters in Los Angeles have already closed their doors. The condition is reported to exist throughout Southern California, and it has spread to Washington and Utah.

Exhibitors on the Pacific Coast are of the opinion that the movement is part of the German propaganda to destroy the effectiveness of the picture houses in arousing patriotism and support of Government loans.

In a telegram to William A. Brady, president of the National Association Moving Picture Industry, Frank A. McDonald, president of Theater Owners' Association, said:

"We appeal to your organization for relief from present critical condition of the industry in this section brought on by the hysterical patriotic wave sweeping over the country that it is unpatriotic to attend moving picture theaters during the war on the ground that moving pictures are classed among the non-essentials, and should be eliminated in the cause of thrift. We do not believe that it is the policy of our Government to destroy the greatest means of personal contact and information between it and its people. The four-minute men are doing a wonderful work through our co-operation, but four-minute men can do little good it our houses are nearly empty, or are forced to close doors. We will await the action of our President in the matter and follow his suggestion. The morale of the people is a paramount factor in the war, and it can be best sustained by the earnest co-operation of the moving picture industry with the War Department. I would suggest that you personally see President Wilson or Mr. Creel, and have them issue some statement to the effect that they recognize the value of the moving picture theaters, and that theaters should not be shunned as non-essentials."

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WASHINGTON BEGINS WORK—The camera is clicking at the new studio of the Washington Motion Picture Company in Spokane. Work began on the film story specially written for Tyrone Power and his company, who have been engaged for the season. No name has yet been given the film. The play features a romantic love story in picturesque setting.

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EXPRESS SERVICE BAD—When the Parcel post can handle film business it will be a great boon to exchange managers. Last week in Omaha, Neb. one of the exchange managers, tired of the overbearing attitude of an express wagon driver, gave him a sound thrashing. The service is becoming too bad, the exchange people say, to be bearable.

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SCHOOL CHILDREN SEE FILMS—New York's 850,000 school pupils attended motion picture houses in the city on Saturday morning as a feature of the Red Cross drive. A special assortment of pictures was shown. In many of the theaters music was added to the program, and in some instances members of the higher grades made five-minute talks on the meaning of the Red Cross work. The money obtained from tickets was turned over to the Allied Theatrical and Motion Picture Team which was under the direction of William Fox.

FILM TRANSPORTATION AFFECTED—Transportation of motion picture films in the northern section of Ohio is materially affected through the restrictions placed on the service on the Lake Shore. Henceforth there will be but one morning and one evening train east and west which will be available for the transportation of films. This will increase the number of idle days of the average film to the extent that there will be three times as many inactive as will be in use. "The only eventual solution to the problem," says J. R. Johnson, chairman of the transportation committee of the Board of Motion Picture Exchange Managers, "is the installation of a motor truck system."

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MUTUAL'S CANADA PLAN—Mutual Film Corporation is now using a new plan of distribution in Canada. Instead of allowing one print of every subject for the whole of the Canadian branches as formerly, one print of each release is sent to work between Toronto, St. John, and Montreal only. The Western branches will be supplied direct.

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CANADIAN TAX REDUCED—The recently imposed tax of five cents per foot on film has now been reduced to three cents per foot, and exhibitors will also have to pay a tax of fifteen cents per reel per day on films they use. It is hoped that a more equal distribution of the expenses of the tax will be brought about in this manner.

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GOODWIN IS KENNEDY'S STAR—Aubrey M. Kennedy, president of Kennedy Theaters, Inc., whose new Symphony Theater is at Broadway and Ninety-fifth Street, will start the production of a series of two-reel comedies, as exclusively told in THE MIRROR last week, in which America's foremost comedian, Nat C. Goodwin, will be starred. The announcement that Mr. Kennedy enters the producing field with a star of this magnitude means much to the industry.

Mr. Kennedy will show the comedies as pre-releases at his Symphony Theater. Mr. Goodwin's first picture will be titled "Married Again."

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VIVIAN MARTIN RENEWS CONTRACT—Vivian Martin has renewed her contract for another year with Paramount. She is shortly to be seen in "Viviette."

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CATHOLIC PICTURE A MONEY MAKER—"The Victim," a nine-part drama, produced by the Catholic Art Association, has been making great profits for its producers for over a year though it has never been exhibited in a motion picture theater nor shown to the trade. There is not even a single one-sheet for display advertising and but one set of stills accompany it on its bookings.

The adaptation and production was done by O. E. Goebel, under the personal supervision of Conde B. Pallen and Ludwig B. Erb, and it features Robert T. Haines. "The Victim" has only been exhibited in Catholic auditoriums and schools and can not be secured for booking elsewhere.

PROTEST MEXICAN TAX—Protests against a tax imposed by the Mexican government on picture films made in other countries have been telegraphed to the Carranza government by El Paso representatives of American motion picture producers.

The Mexican Consulate says a superior quality of picture films is being made in Mexico City and the tax is levied to encourage the Mexican home-made brand.

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GRIFFITH BUSY—D. W. Griffith is hard at work in Los Angeles on the first of the series of six subjects he is making for Arteraft.

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BOOMS FOR FAVORITE SONS—With the approach of the date set for the annual convention of the Motion Picture Exhibitors' League of America and the emphatic refusal of Lee A. Ochs, its president, to accept a nomination for a third term in office, booms in favor of "favorite sons" are being reported from local associations of exhibitors. At a dinner in Boston a boom for Ernest H. Herstman was set in motion and he may be the candidate presented by the section in which the convention and exposition will be held.

All planning to attend the convention and exposition are warned to anticipate the lack of hotel accommodations, and are urged to make reservations in advance. There is only one exhibitor who feels absolutely safe in the matter of sleeping quarters, and he is coming on a catboat and plans to sleep on the River Charles.

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STUDIO DOLLARS NOT CURRENT—The following has been sent by H. M. Berman, sales manager of Jewell Productions, to Harry L. Reichenbach of National Film:

Dear Sir—A great many efforts have been made by press agents to get some publicity for their pictures by hooking up in one way or another with the unparalleled success of "The Kaiser, the Beast of Berlin" as a money maker for exhibitors. But of all the efforts that have been made, your hysterical letter of May 15, written for the benefit of the trade papers, but addressed to us, is quite the most amusing. If, instead of betting five thousand studio dollars, you will actually give the Red Cross five real dollars, you will be doing all that is expected of you.

We thank you for a good laugh, and are, busily yours,

JEWEL PRODUCTIONS, INC.

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SELLS FOREIGN RIGHTS TO "TARZAN"—Joseph R. Miles has sold the territorial rights of "Tarzan of the Apes" for Argentina, Peru, Chile, Uruguay, Paraguay and Bolivia. He also recently disposed of the Cuban rights.

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GAUMONT FILMS PRESIDENT—Gaumont obtained an exclusive picture of President Wilson at the Waldorf on Friday of last week, during the President's visit to New York to participate in the Red Cross parade. Gaumont, with other news weeklies, also got another picture of the President in the parade. The films were developed and printed Sunday morning and shown at the Rialto on the same evening in connection with the Gaumont news.

"HEARTS" IN LONDON—Following "Joan the Woman" at the Drury Lane Theater, London, once the home of elaborate stage spectacles, D. W. Griffith's "Hearts of the World" will be put on for an indefinite run.

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"GIMME THE PENNIES" STOPPED—Newport, Kentucky, motion picture theaters have been successful in combating one evil. Since the war tax was levied on admissions boys have gathered around the ticket booths and asked patrons to "Gimme the pennies you have left." Patrons complained, so an ordinance was passed making this a misdemeanor and constituting it juvenile delinquency. Parents of the offenders have been notified that they will be charged with contributing to juvenile delinquency if they persist in letting their children congregate in front of the picture shows.

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MARY GARDEN IN FRANCE—Mary Garden has arrived safely in Paris. She sailed from the United States April 3 on the Espagne with her husband for a Summer vacation in France.

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BATTLE SCENES AVOIDED—In the new war drama to be produced by D. W. Griffith and released by Arteraft no battle scenes will be used, the war being merely a background for the love story. The scenes will be laid in France, Canada, Hawaii and Scotland. Engaged for the cast are Henry Walthall, Lillian Gish, Robert Harron, George Fawcett and George Siegmann.

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CAMEL COMPANY READY—The new studio of the Camel Film Company of Chicago, where the Mode d'Art comedies will be made, has been completed. The new studio is located at 950-954 Edgecomb Place, Chicago. Alice Mann will be featured in the comedies, the first of which will be released this month.

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PROTEST CREEL'S METHOD OF HANDLING FILM—Senator Townsend of Michigan has presented a protest from Gov. Sleeper of Michigan in the Senate against the conduct of the Committee on Public Information in its dealings with the Michigan War Preparedness Board. The protest is in regard to the handling of the film "Pershing's Crusaders."

A telegram from Gov. Sleeper reads, in part:

"In January division of films, Committee on Public Information made an agreement with the Michigan War Preparedness Board granting rights for all official war motion pictures for this State to that board. In violation of this agreement the division is now preparing for an exhibition of films in Detroit and, as we understand, expects to route them through the State through film agencies.

"Will you please see that Michigan's rights are protected and that Congress is told of the situation in this State? The original idea of the pictures was a propaganda scheme. As this new plan violating our agreement appears it is a commercial proposition fostered by the moving picture agencies in New York.

"Proceeds of our exhibitions go to the fund for relief of dependents of Michigan soldiers and sailors. Detroit showing is announced as an even split with the theater owner, the balance going somewhere in Washington, but not for any announced charitable object."

ROBERTSON NO SCREEN ACTOR—The film version of "The Passing of the Third-Floor Back," to make which Sir J. Forbes-Robertson returned to New York a few months ago, will never be unrolled in public, it is reported, owing to the fact that Sir Johnston has proved an indifferent actor on the screen. The picture was produced under the direction of Herbert Brenon, and was taken over by the First National Exhibitors' Circuit for release.

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URGE CLOSER CO-OPERATION—Lee A. Ochs and J. A. Brest are making a trip from the Southwest to discover just how conditions are. They are stopping off en route and recommending that theater owners comply with the wishes of President Wilson and the Federal departments regarding patriotic movement. They also are working for closer co-operation and a plan for pooling, buying and forming a national organization.

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UNITED'S GIFT TO RED CROSS—The United Exhibitors' Circuit have extracted a number of scenes from their production, "The Crucible of Life," showing Red Cross work on the battlefield and have presented them in one complete print to the Red Cross Society. Captain Harry Lambart, who directed the picture, used the print last week in conjunction with the speeches he made in the Red Cross drive.

CHARNAS IN TOWN—Harry Charnas, the state rights buyer from Cleveland, has been stopping at the Hotel Astor. His exchange, which is located at 316 Sloan building, Cleveland, is handling the Christie Comedies for Ohio, Michigan and Kentucky, the seventeen two-reel Hart re-releases, the Shorty Hamilton re-issues and the one and two-reel Chaplins all put out by W. H. Productions; "Mothers of Liberty" and "Cleopatra," the two P. P. Craft productions, and the Billie West two-reel comedies. He is also handling the Gotham short novelty subjects. While here he secured considerable state rights material for his territory and reports that business is booming in his territory in spite of the fact that the draft took a good many of his associates from him and he was forced to reorganize his entire staff.

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SHERMAN'S SECOND — Sherman Productions' second state right feature will be "The Wolf Breed" by Jackson Gregory. Dustin Farnum will be seen in the leading role. The first Sherman picture will be shown soon at the Ritz-Carlton.

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FILM THIEF CONVICTED—The final chapter in the stealing of motion picture films in Cleveland was enacted last week when Joe Tamorowitz was found guilty of inducing an employe of the Mutual Exchange to take films which were delivered to Mutual by mistake. These films had been re-sold by Tamorowitz.

LEAGUE MERGER POSSIBLE—That a national body of exhibitors can be formed and peace between the M. P. E. L. and the American Exhibitors' Association brought about was shown in an interchange of letters between Sidney S. Cohen, president of the New York Exhibitors' League, and Charles C. Pettijohn, representing the A. E. A. In their endeavors to place the league affairs of exhibitors on a more stable and harmonious footing it is understood Messrs. Cohen and Pettijohn have the support of exhibitors of large interests in each of their associations, and those not heretofore identified with league affairs.

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PATHE AND UNITED NOT CONNECTED—A statement from Paul Brunet, vice-president and general manager of Pathe Exchange, sets at rest the rumor linking Pathe and United Picture Theaters. He said: "There is absolutely no truth in the published report that Pathe is in any way affiliated with or behind United Picture Theaters of America. Pathe has no connection of any sort whatever with the United concern."

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TRAVERSE COMPANY FOUND—Plans are nearly completed for the formation of the Madelaine Traverse Film Corporation, and the roster of officers will shortly be announced. Miss Traverse will be the star of the organization. One scenario has been accepted. She will be interested in feature productions only.

MONTGOMERY TO MANAGE TITAN—The Titan Feature Photoplay Company, which is building a motion picture studio west of Spokane, Wash., has engaged Frank E. Montgomery as general manager. He was formerly a stock actor and was a motion picture director in California for several years before coming to Spokane last year, since which time he has been conducting a school of motion picture acting.

The company has secured Ernest Shipman of New York to act as Eastern representative in marketing its releases. Chester Beecroft of London will be the foreign representative.

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WANT SPIES SHOT—From Los Angeles the following is sent by the Motion Picture Directors' Association to the United States Senate and House of Representatives urging:

1. The enactment of a bill whereby spies and German agents working under the protection of the Government be shot and not interned. 2. That a bill be also enacted which will exclude from the mails and prohibit the publication of all papers, periodicals and magazines printed in the German language, and that laws be enacted which shall prevent the teaching of German in public schools in the United States. 3. The enactment of legislation which shall define as treasonable the exaction of exorbitant profits in connection with any contract made with the Government.

Harold Lloyd in "Somewhere in Turkey" (Pathe) asks his guide about the nearest oasis

In arriving at the title of "Her Decision" (Triangle) there is a proper period of suspense

Just one thrill after another for Herbert Rawlinson in "Smashing Through" (Universal)

A tickle To-kio dance in "Who Is to Blame?" (Triangle) with Jack Livingston a front row spectator

FROM PRODUCER AND DISTRIBUTOR

PARAMOUNT'S BIG SEVEN—The Famous Players-Lasky Corporation schedule of Paramount releases for the month of June lists seven of the biggest productions ever turned out by this company. Four were made in the west coast studios, two in the east, and one comes from the Thomas H. Ince plant.

Six of the pictures present a formidable array of stars, including Lina Cavalieri, Vivian Martin, Sessue Hayakawa, Pauline Frederick, Wallace Reid and Enid Bennett, and the seventh is another of the J. Stuart Blackton photoplays.

The June releases will safeguard Paramount exhibitors from the falling off in attendance which usually takes place in the month when people are inclined to be lured away by the pleasant weather.

The first in order of release is J. Stuart Blackton's "Missing," an absorbing story of love and war, on June 2, and on the same date comes the spectacular Lina Cavalieri picture, entitled "Love's Conquest," an adaptation of "Gismonda," a famous Sardou drama.

On June 9 Jesse L. Lasky presents Vivian Martin in "Viviette" and the Pauline Frederick production of "Her Final Reckoning," adapted by Charles E. Whittaker from "Prince Zilah," the famous play which served as a starring vehicle for Sarah Bernhardt, Jane Hading, Mme. Modjeska, Ellen Terry, Eleanora Duse and other emotional actresses.

Sessue Hayakawa is the star of "The Bravest Way," released June 16, showing the dramatic experiences of a Japanese in the United States who follows the traditions of his race in sacrificing himself through loyalty to a murdered countryman, wedding the widow though he loves another girl. June 23 also releases the Thomas H. Ince production "A Desert Wooing," with Enid Bennett in the stellar role.

"A stirring and patriotic subject is "The Firefly of France," released on June 23, with Wallace Reid as a French aviator in the world war.

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MAY ALLISON'S NEXT—May Allison has begun work in a new photo play of the South, called "The Way to a Man's Heart," written by June Mathis. Harry Franklin is in charge of the direction. This will be Miss Allison's third picture as a Metro star. Her leading man is Harry Hilliard.

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SHIRLEY MASON'S DEBUT—Anita Loos has gone to Los Angeles to confer with Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, regarding the stories she and John Emerson are to write for Shirley Mason, the newly enrolled star who will make her appearance under the Paramount banner. Miss Loos took along completed scenario for the first production, work on which will be commenced in June, and submitted it to Mr. Lasky as the initial vehicle for Miss Mason.

AFFILIATED'S BOOST—Although scarcely a month old, the Affiliated Distributors' Corporation last week increased its capitalization from $100,000 to $250,000. This addition to the original investment was deemed desirable to take care of the overwhelming response with which the co-operative plan back of the Affiliated has been received by exhibitors.

"We want to be in a position to meet every demand that will make for the furtherance of the 'direct from producer to exhibitor' plan," said Mr. Pettijohn, general counsel.

Meetings for perfecting arrangements for the association of exhibitors' booking organizations with the Affiliated were held last week at Chicago and Indianapolis. The Chicago gathering resulted in more than one-half the trust fund necessary to complete such an affiliation being paid in. Other territories well on their way toward the consummation of their trust funds are Pittsburgh, Cleveland, Detroit, Minneapolis, Salt Lake City, Philadelphia and New York. Meetings are scheduled for St. Louis, Kansas City and Cedar Rapids.

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NEW MEXICAN SERIES—The Educational Films Corporation of America announces that beginning next month it will release a series of twelve single reelers entitled "Mexico Today," the work of George D. Wright, a young American who has been in Mexico City for several years, and in partnership with a native Mexican has received extraordinary facilities for picturizing all the aspects of the native life. Among the subjects are: "The Heart of Mexico," "Picturesque Industries," "History and Architecture," "Market Days and Fiestas," "The World's Most Useful Plant," "The Floating Gardens," "Life in the Indian Villages," "In Silverland," "A Modern Hacienda" and "The Power House of Mexico."

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SONG TO ADVERTISE STAR—When "The Venus Model" is released in June a new song, "The Sister of Rosie O'Grady," will be spread broadcast over the land. It is dedicated to Mabel Normand. The lyrics are by Frank H. Warren, a member of the staff of the New York *World*, and S. R. Henry set it to music. Orchestras will play it and title sheets will be used for lobby displays.

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MORE BOY SCOUTS—A. D. V. Storey, who has handled the Baden-Powell Boy Scout serial, "Boy Scouts to the Rescue," booked by Universal, is leaving the latter company to produce and market a number of juvenile pictures, a new Boy Scout serial, short productions and "Boys' Life Screen Review," a combination news weekly and screen magazine. "Girls' Life Screen Review" has also been copyrighted and will be released in conjunction with the "Boys' Life Screen Review."

NEW TRIANGLE RELEASES—"The Man Who Woke Up" is the first release on Triangle's June 2 program. It is a story of the South, relating the conflict between the unyielding character of a staid Southern gentleman and the progressive ideas of a kindly Northerner. Pauline Starke is featured with William V. Mong, who wrote the story, assisting. J. W. McLaughlin directed.

"The Red-Haired Cupid," featuring Roy Stewart, the second release of the week, is a screen adaptation of the "Red Saunders" stories by Henry Watson Phillips. The concluding release is a Keystone comedy, "The Poor Fish," featuring Ed. Brady and Claire Anderson.

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"TEMPERED STEEL," the first Petrova production to carry the name of Ralph Ince as director having been edited and titled, will be released next month by First National Exhibitors' Circuit.

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"SHACKLED," A PARALTA—The final scenes of Louise Glaum's second Paralta play, "Shackled," have been completed and the production is being assembled for release in the laboratories in Los Angeles. The play is taken from an original story by Lawrence McCloskey, which deals with the life of Lola Dexter, a young girl.

J. Warren Kerrigan is again at work at the Paralta studios, and has started filming the initial scenes of "Toby," under the direction of Raymond B. West. The story of the new vehicle is laid in the Kentucky hills.

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UNITED PRICES STANDARD—Standardization, says J. A. Berst, president of United Picture Theaters of America, Inc., is bearing fruit in the field of that company. Standard prices are made in advance to all exhibitor members and the necessity for dickering with producers is obviated. Publicity matter, lobby display and music scores will be provided. The accession of members already is large.

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SEVENTEEN FOR BOBBY—Vitagraph's "Bobby Connelly Series," seventeen one-reel subjects with little Bobby Connelly as the star, released as a program unit, are in great demand for special children's matinees. These little dramas, in which the comedy element runs high, were indorsed by the National Board of Review for children's entertainment and many exhibitors are featuring them in morning matinees for the youngsters.

Another of O. Henry's famous stories is to make its appearance shortly as a Vitagraph Blue Ribbon Feature. It is "One Thousand Dollars."

Alice Joyce, working under direction of Tom Terriss, last week finished work in "Find the Woman," the Vitagraph Blue Ribbon feature made from O. Henry's "Cherchez la Femme."

"EAGLE'S EYE" IN CANADA—Canadian motion picture audiences have grown partial to American propaganda pictures since troops from the "States" were placed in the first line trenches and are doing their part with the Canadian troops in holding back the Hun.

Any pictures which in any way reflect the war attitude of this country are in big demand. Reports of the Foursquare-Superfeatures, Ltd., exchanges, which are handling "The Eagle's Eye," indicate that demands for the serial are extraordinary. Canadian exhibitors have seized upon the slogan of "Twenty reasons why America went to war" in connection with the picture and have found that it brings results anywhere in the Dominion. The picture ran three days in Brantford, Ont., a town of 25,000, on each episode.

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NEW FOX PLAYERS—Several of the Fox stars have new leading men or women in current productions and pictures soon to be released. Four are entirely new to Fox plays, while three return after long absences. The list includes Kathleen Connors, Robert Middlemass, Bernard Randall, Mary Mersch, Violet Palmer, Herbert Heyes and Victor Sutherland. Miss Connors plays opposite Tom Mix in "Ace High." Robert Middlemass was chosen to portray the chief masculine role in "Other Men's Daughters," a drama starring Peggy Hyland. Bernard Randall is seen with June Caprice in "Blue-Eyed Mary." Mary Mersch has the leading feminine character in "Riders of the Purple Sage," which stars William Farnum. Of the three players who have appeared before in Fox productions, Violet Palmer will be leading woman with George Walsh. Herbert Heyes is completing work in support of Gladys Brockwell in "The Bird of Prey," and Victor Sutherland is opposite Virginia Pearson in "The Firebrand."

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TO STAY WITH GOLDWYN—Madge Kennedy is to sign a long-term contract with Goldwyn Pictures Corporation, under whose name and auspices she made her successful debut in motion pictures. This announcement definitely puts an end to the rumor about her return to the stage. Miss Kennedy has completed a screen version of George Weston's story, "Oh, Mary, Be Careful," for release some time in the early summer. Her next picture to follow "The Fair Pretender" will be "The Service Star."

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TWO WESTERNS WEEKLY—On June 10 Universal will begin releasing two-reel Western dramas at the rate of two each week that will be full of thrills. This is in compliance with requests from many exhibitors for two-reel pictures that can be advertised by the same methods as five-reel features.

SHERRY'S DISTRIBUTING AGENCY—When it was announced that William L. Sherry had severed relations with the Paramount Pictures Corporation he announced that he would start an enterprise of his own. Now the definite announcement comes that he is organizing a large distributing agency to be known as the William L. Sherry Service. It will have exchanges at all the principal distributing points in the United States and Canada. Last Monday Mr. Sherry rented half of the twelfth floor of the Godfrey building, where he will establish his general executive headquarters and his New York State exchange.

The principal activity he will take up when the new organization is in working shape will be the distribution of the Frank A. Keeney pictures. In the near future he will announce the date of release of the first of these productions, "A Romance of the Underworld," starring Catherine Calvert.

Mr. Sherry's general manager will be N. J. Sennott, who was associated with him in Paramount and also in the William L. Sherry Feature Film Company. Daniel J. Savage will manage the Buffalo exchange, covering the western part of New York State. Howard Brink will be general salesman for that territory. Mr. Sherry took possession of his new offices on June 1.

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RELEASED BY PATHE—"For Sale," with Gladys Hulette and Creighton Hale in the leading roles, heads the Pathe list for June 9. "Underworld Allies" is the title of the two-reel episode (No. 14) of "The House of Hate," featuring Pearl White and Antonio Moreno. "Sic 'Em, Towser" is the Harold Lloyd comedy released on this program. Part V of "Britain's Bulwarks," the Official British War series, has to do with the work of drifters and mine sweepers.

The scenic for release on this program is described as a sure draw for summer business, "Yosemite in Winter," showing the beautiful snow-clad scenes of the Garden Spot of America. Hearst-Pathe News No. 48 is released June 12; No. 49 on June 15.

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EIGHT HAYAKAWA PICTURES—Eight Sessue Hayakawa specials, produced by Haworth Pictures Corporation, will be distributed through the exchanges of the Mutual Film Corporation. The first of these, now under the working title of "His American Birthright," has been completed and will shortly be ready for screening at the Mutual exchange projection room. The first will be released July 15.

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VITAGRAPH'S RELEASES—The Vitagraph program of releases for the week of June 3 is as follows:

Blue Ribbon Feature, 5 parts, "A Game With Fate," featuring Harry Morey with Betty Blythe. Serial, 2 parts, "The Fire Trap." Episode 9 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Big V Comedy, 1 part, "Sneakers and Snoozers," featuring Earle Montgomery and Joe Rock. Vitagraph Drew Company, "Romantic Reggie."

SOME FOX REISSUES—Six of the most profitable productions of William Fox are being re-edited by Hettie Gray Baker and soon will be issued to exhibitors. They comprise three Theda Bara subjects, "A Fool There Was," "The Clemenceau Case" and "The Two Orphans;" and three William Farnum plays, "The Bondman," "The Plunderer" and "The Soldier's Oath." A story by Gouverneur Morris, "You Can't Get Away With It," will soon be made by the Fox forces with Jewel Carmen as the star, and picturization of other famous novels is under way. Theda Bara's "Under the Yoke" is completed and will be released in June.

The Fox Film Corporation has opened an exchange in Buffalo, with Thomas A. Brady, formerly at Atlanta, in charge as manager.

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CAPITAL FILM PRODUCING—The Capital Film Company, with its executive offices and studios in Indianapolis, has completed arrangements for distributing pictures to its subscribers by the middle of June. It is also announced that negotiations have been completed with several well known players and directors whose homes hereafter will be in the Hoosier capital. The producing companies are being rapidly assembled ready for work. Through arrangements with the Selig Polyscope Company, as exclusively told in last week's MIRROR, some of the pictures for the first month may be made in the Selig studios in Chicago.

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BARRYMORE WITH LASKY—John Barrymore, who recently closed a tour in "Peter Ibbetson," has been engaged by Jesse L. Lasky to appear in Paramount Pictures. Mr. Barrymore is signed for a series of pictures, work on the first of which will shortly be begun in one of the Eastern studios of the company. His initial picture will be an adaptation by Charles E. Whittaker of Augustus Thomas' "On the Quiet," in which William Collier appeared. Chester Withey will direct.

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UNIVERSAL'S TWO-REELERS—The first of the two-reel dramas upon which Universal will make a drive for several months is scheduled for release on June 10. "Play Straight or Fight" is the title. It is essentially a western, with Helen Gibson playing the lead with a supporting cast consisting of Hoot Gibson, M. K. Wilson and G. Raymond Nye. Miss Gibson appears in the role of a strong minded, upright two-handed gunwoman, the protector of a younger brother with all the vices of mankind as a result of coming under the domination of unscrupulous companions.

For the first time in several months, the release for the week of June 10 lists but one serial episode, the eleventh of "The Lion's Claws," with Marie Walcamp. The final episode of "The Bull's Eye" had its presentation in the first-run houses during the week of June 3. "Merry Mermaids," a two-reel L-KO comedy, is on the schedule for June 10. "Stepping Some," a Lyons-Moran one-reeler, according to Universal is strong enough to help along any feature.

NAZIMOVA IN NEW PLAYS—Screen Classics, Inc., has obtained through Oscar Orso, the foreign agent of the Belgian dramatist, Henri Kistemaecker, the motion picture rights of that writer's play "L'Occident," for the use of Mme. Nazimova. Albert Capellani will direct. In collaboration with June Mathis, Mr. Capellani is now engaged in making a scenario of the drama.

The second production in which Mme. Nazimova will be seen is her play of last season, "'Ception Shoals." Charles Bryant, her husband, will play the leading masculine role in both productions. Mme. Nazimova has just closed a season of Ibsen at the Plymouth Theater.

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GOLDWYN HEAD AT COAST—Samuel Goldfish, head of the Goldwyn Pictures Corporation, is at the Alexandria Hotel in Los Angeles. His mission is to arrange for the purchase or erection of a great studio in Los Angeles and the removal of all the company's stars and producing activities to the coast. The Goldwyn is the last picture plant of magnitude left in the East. Its capitulation to the superior advantages of California is expected to be followed by the few remaining holdouts until practically all the pictures of America are California made.

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ACTIVITY AT CULVER CITY—Triangle's Culver City studio has begun work on a number of features. "Prudence Pays the Piper," a Quaker story, in which Olive Thomas has the featured role, and "Mrs. Sphinx," a mystery drama, in which Alma Rubens will appear, are among the new photoplays in preparation.

Other features include a Kate Corbaley comedy, titled "Miller Muddles Through"; "Newspaper Clippings," a two-reel Triangle-Keystone comedy just sent to the editing department by Director Harry Edwards; "High Stakes," a crook story featuring J. Barney Sherry, and "The Red Haired Cupid," featuring the Triangle cowboy star, Roy Stewart.

Director J. W. McLaughlin is at Norwalk shooting scenes on the Southern romance written by William V. Mong, character actor, who has an important part in the story. Others featured are Pauline Starke and Darrell Foss. Owing to the illness of Margery Wilson, the featured player, Raymond Wells and company are held up on the finishing scenes of "Old Loves for New," a psychological drama by Adela Rogers St. John.

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NEW "MILLION DOLLAR MYSTERY"—Arrow Film Corporation has prepared a new version of "The Million Dollar Mystery." With a cost of $800,000 the serial brought in $1,800,000, and the foreign sales added another million. It was written by Harold MacGrath and Lloyd Lonergan arranged it for the screen. A cast of stars and some foreign notables took parts in it, and among the "props" was the Francis Wilson estate at New Rochelle, purchased for $50,000. The cutting and titling consumed seven months.

JAMES M. SHELDON
New President and General Manager of the Mutual Film Corporation

BACKER IN CONTROL—Following a private showing of "The Lost Chord," the first Cinema-Symphony, Hopp Hadley's new-idea symphony for motion pictures, George Backer took over a controlling interest with a view to presenting it at the earliest possible moment. Although the elaborate musical setting was not completed Mr. Backer judged it purely from the standpoint of story, production and its value as a novelty. "The Lost Chord" will allow for several methods of presentation. A special orchestration, a special organ score and a special piano score will make it available to every theater, and advertising matter will be so arranged that theaters can star their orchestra, their organist or their pianist in conjunction with the production.

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UNIVERSAL FIRST TO MAKE RETURNS—The Universal Film Manufacturing Company on Wednesday, May 22, sent a check calling for the payment of $45,600 to the United States Government as its initial remittance for film tax footage made mandatory in the war revenue measure enacted last Fall. This is the amount of tax due for a period of ten weeks ending December 12 and, in so far as has been reported, is the first remittance to the Government to cover the war tax made by any film producing company. One result of this payment by Universal will be an immediate call upon Government officials to show that the motion picture industry not only is essential for its entertainment value but is equally essential as a revenue producer for the Government.

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AN UNUSUAL EVENT—Norma Talmadge's latest picture, "De Luxe Annie," is running at the Rialto this week and also at Loew's New York. This is the first time Mr. Rothapfel has consented to the showing of a star's feature production on the same day and date with another theater.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

A Prediction Justified—Mutual's Success —Broun Ought to Know—Fox a Good Speaker—Vanderlip on Picture People

"DEAR FEAR OR FAVOR: I believe in you and in most of your predictions, but I don't see how you came to make the one (that you say has been fulfilled) that the local film industry would appreciate the Hylan regime. I'm a cameraman on one of the New York film weeklies, and I suppose *we're* a part of the local New York industry. The work of the news cameraman is no cinch at best; ask any cameraman the difference between the Mitchel and Hylan regime, as far as this onerous but important work goes.

"K. OF B."

Well, we DID ask "any cameraman" and EVERY cameraman engaged on this sort of work that we could reach. None seemed to know of any hampering of news photography (by accredited movie cameramen) on the part of the New York municipal administration. One photographer said: "Perhaps we were better treated under the Mitchel regime, but that is because the nation wasn't hard at war then, while it is to-day, and the police have to be stricter. There was a report that the cops interfered with the 'still' photographers from the newspapers because the newspapers had all opposed Mayor Hylan's election, but even this wouldn't have affected the movie men, whose industry was supposed to have favored Hylan's election."

Recently, too, we learned, a number of movie cameramen were arrested by the New York police for "taking" the St. Paul accident, but this was at the instance of the Federal authorities; and heaven knows the present Federal Government is the strongest friend the national motion picture has ever had!

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SO I put it up to my readers if "K. of B." is right that *I* am *wrong!* What with every interesting American news reel going right to France to hearten and entertain our fighting boys, Mayor Hylan would be the last to let his officials hamper the man at the camera crank! Some young copper who didn't know his business must have interfered with my correspondent, making the latter decide that the whole city administration, from the Mayor down, was *again* this very vital work! Of course, that isn't true at all, and I am afraid my Hylan prediction holds. But I wonder if I have guessed wrong about Judge Swann, the New York district attorney, who has ever been a tall favorite of this department and the Manhattan industry generally. Last week's MIRROR says that:

"He was asked if the law (Anti-loafer Law) means that a film extra man must take any sort of work just to be working thirty-six hours each week, and replied rather enigmatically: 'Well, people who refuse to work will be punished.'"

The industry knows that what with small wages and many lay-offs, the lot of the movie "extra" is hard enough, without the addition of jail prospects! And the industry knows, too, that pictures cannot be made with just the steady-working star—that the "extra" is quite as necessary. And that we look to the "extra" of to-day for the *star* talent of to-morrow. He may be humble, he may not work regularly (through no fault of his own, and by reason rather of the studio's system), but he is not a legitimate candidate for jail. Luckily, Mr. Swann's assistant, "Jim" Smith, a very broad-minded fellow, is in direct charge of the anti-loafing crusade, so there is still a chance that movies will be made as per schedule! Try to imagine, if you can, "Hearts of the World" or "The Kaiser, the Beast of Berlin" or "My Four Years in Germany" minus all but the chief characters, and you'll know what the films are going to come to if Judge Swann sends the extras "up!"

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JIM SHELDON'S prompt signing of Sessue Hayakawa confirms my last week's declaration that Jim's "Business as usual" slogan ought to give way to one of "Business as *unusual!*" The shift that brought Sheldon to Mutual's presidency reminds me that once upon a time the Universal was the prize official-changing organization on the fil-lum map, while the Mutual crowd stood off in the corner and laughed. To-day the U can do the lawfing because she hasn't made a change in an important office for years and years. They talk about Laemmle and Powers and Powers and Laemmle, but Bob Cochrane, or whoever it is, continues to sit on the lid amazingly tight.

The first big Mutual change, which so "surprised everybody" when it came, was really a year overdue. I refer to the circumstances about the Aitken resignation. There had been friction between Aitken and Freuler at the annual election of the year before, but C. J. Hite, a star peace maker, was alive and kept trouble from the door. Before the next annual election, however, he passed—and in the interim Aitken quit the Mutual, and its best directors and players followed him.

All sorts of fears were entertained for the Mutual's future, but Freuler was immediately elected president and built "the leavins" into really effective producing units. This is true "inside" history of Mutual up to the accession of Freuler, as far at least as it can be related in a few sentences; what the story of conditions that led to the retirement of Freuler in favor of Sheldon is, I cannot say, because I am not sufficiently posted.

I know this, however, that the Mutual has a way of climbing over its crisis periods. I recall that at her start she was suddenly deprived of the film needed to carry on her business, but just as quickly found footage to see her through. Later, when she lost the right to call her Westerns "Bison 101"—then an immensely popular title—Ince made for her a new class of Western that would have sold *without* a name. And Sennett served up to her the first "Keystones." Whenever things look "bad" for Mutual you can expect news of absolute progress.

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THE WEEK'S I-TOLD-YOU-SO is Critic Heywood Broun's comment on "close-up" scenes of war butchery by our boys, to-wit: "I imagine that very nearly every soldier in and around New York has seen this film, and every one I have heard discuss it has made substantially the same comment—that it's a wonderful production, but that a wholesale cutting of the ghastly 'close-ups' would improve it and its reputation. Not that it affects the men in service, but we don't want our mothers, wives and sweethearts to be reminded that we may be going through just such scenes. They realize it enough as it is, God bless 'em."

That thought was so nearly ours we expressed it the same way, nearly word for word, three issues back.

Broun is not the "Lost in New York" sort of critic; in fact is only just returned from Europe and is looked upon as a keen analyst who "ought to know."

. . .

I HEARD William Fox address a Red Cross meeting the other day, and experienced a real shock. Fox is presumed to be one of those magnates who are clever only as a bright press agent makes them so. When his turn as speaker came I really looked for the labored reading of notes, and got up to exit.

But Fox, quite unassisted by data of any kind, made an unusually fine talk—inspiring, convincing. He got much applause for it, and it was all deserved. The delivery was not that of a Choate, by any means, but it averaged high as public speaking goes today. It was full of the wit and slang of the day, and I could see that when Fox had finished the audience was wanting more.

He used a descriptive phrase about the Kaiser that is the "hottest" line of its kind my most peppery reader can imagine!

. . .

GENERAL MAURICE is of the past, but some of the English dailies still show hostility toward the Lloyd George "authorized" movie!

Lloyd George, in this, seems to be up against the same class of sapheads who, in this progressive land, looked askance at the film of "My Four Years in Germany."

Descendants of the sapheads, I said at the time, who tried to forbid the passage of Fulton's ferryboat!

But James Watson Gerard has "started something" and historical and biographical films will yet be ENTIRELY made under the supervision of their leading figures. Even as the ferryboat's opposers changed their opinions, these English dailies will come to view such films with perfect equanimity. Indeed, the day is not far distant when a historical or biographical subject *not* made with and through the big men portrayed will meet with a howl of disapproval from the watchful press!

. . .

We'll "start something" else. With all due respect to the Johnstons, Chalmers, Hoffs, Masons and Saunders of the journalistic side of our industry, I claim that Thomas Bedding is the father of them all. Now, I don't expect any of the aforesaid to go crawling up to the Bedding knee and say "Papa!" but I will prove herewith that they may as well do this. Bedding joined the staff of the British Journal of Photography in 1891, and was editor-in-chief from 1894 to 1904.

Of course, you will rightly say that this was the Journal of *Photography* and that connection with it establishes no special claims on the *motion* photography side. Indeed, it is known that many of the photographic journals belittled the budding *motion* photograph.

But reference to the files of the journal that Bedding edited show that the *particular* paper, anyway, favored the new invention, and straight through the term of Bedding's editorship. This began, please notice, in '94, and we find special attention being accorded the *motion* photograph from '98 on. Better than that, there is a history on the subject, by Bedding, dated 1897.

Anyone who believes he can prove that "T. B." isn't the daddy of 'em all—movie editors and movie writers—is invited to use space here.

. . .

EVEN as Hindenburg feels when reminded about that April-in-Paris promise do we take the warning of Frank A. Vanderlip to the Los Angeles folk who counseled staying away from the movies as an act of "patriotism." (Just as the movies' great Red Cross Drive begins, too!) Says Mr. Vanderlip:

"The motion picture people have been very well disposed, not only toward War Savings but toward all the Government activities, and in many ways have been extremely helpful to the Government. Right at the moment many motion picture organizations are offering to carry 'trailers' on all the releases of new pictures for the next three months, and it comes particularly hard, when they are co-operating in this way, for us to specifically select them as particular ground for economy."

So, Old Exhibitor!

AND George Kleine.

AND Walter Irwin.

Where *did* we all three of us ever get that fool story of last Winter that Vanderlip had come right out smack with strictures on movie-going? And that reminds me that Los Angeles takes the lead in all anti-movie crusades. How do you account for so odd a situation? Time and again have the producing interests threatened to find another center: Los Angeles receives millions yearly in direct benefit from us, and more millions in indirect—the publicity that money couldn't buy. She gives—well, not even protection to the swarms of ambitious kids who come to her for a screen career—and fail!

THE EXHIBITOR AND HIS ACTIVITIES

BIG BROOKLYN HOUSE—An enterprise involving the outlay of about $800,000 for a big moving picture house for Brooklyn is under way. The Freel Contracting Company has secured a loan of $200,000 to begin on, and the Mitchell H. Mark Realty Corporation, owners of the Strand Theater on Broadway in Manhattan, has taken the lease. The theater will be on Fulton street, next to the Majestic, and will seat 3,000, with a roof garden to accommodate 1,500. The orchestra space allows for 150 musicians.

. . .

PROLOGUE FOR "DAUGHTER"—Manager Perry, at the Strand Theater, succeeded in making one of the most perfect presentations of a photoplay given in Milwaukee for some time, when he presented Annette Kellermann in "The Daughter of the Gods." One of the features was a prologue which included an Oriental dance in a setting that was practically a duplicate of the sultan's palace as shown in the picture.

. . .

WILL ENLARGE HOUSE—T. B. Leonard, manager of the Rialto Theater of Indianapolis, Ind., is planning soon to remodel and enlarge the theater.

. . .

FLAMING ARROWS GUIDE—Emil Kehrlein, who owns the Kinema Theater, one of the big Los Angeles picture houses, has adopted a striking ad. At night two flaming arrows of electric lights illuminate the side walls and point to the entrance. Newspaper advertising carries a "still" of the current attraction, pierced by the Kinema arrow, and on billboards the arrow is used on all the posters.

. . .

MONTREAL'S RIALTO CLOSED—The Rialto Theater, Montreal, owned by S. Glodianas, has closed indefinitely. The theater has had a checkered career of bankruptcy, vaudeville, pictures and burlesque, but has never been very successfully managed.

. . .

MOXLEY'S REGENT REOPENED—Manager Moxley of the Regent Theater, Ottawa, closed his house last week for a thorough redecoration and refitting. It is expected the theater will be a joy to the manager and a delight to the audience.

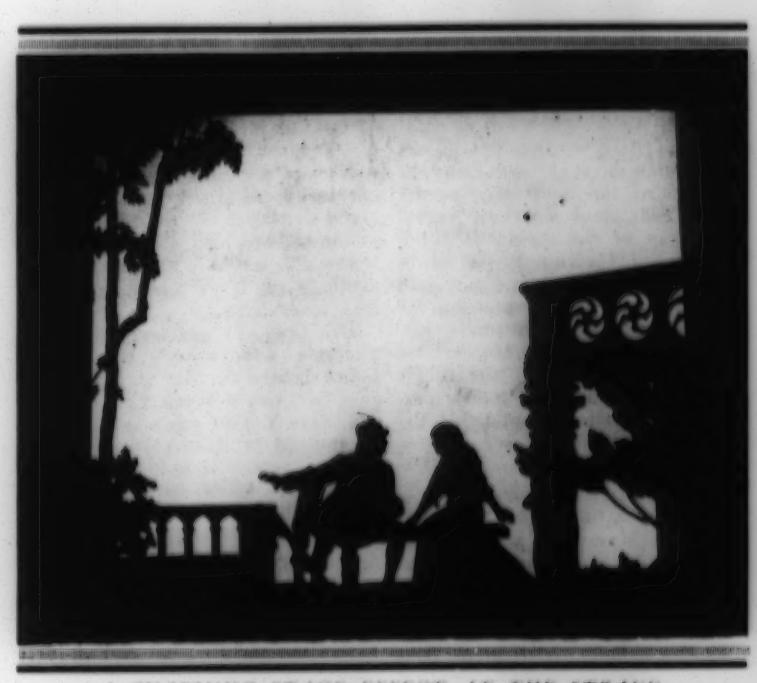
. . . .

FISHER'S GOOD SLOGAN—"Try to get in," is the slogan adopted by the Alhambra Theater, Milwaukee, under the management of George Fisher. This slogan actually does express the kind of business that the Alhambra is doing these days and hold-out business is a common occurrence.

ALL FOR RED CROSS—Edmun Dickey, proprietor of the Red Cross Theater at North Platte, Neb., who has attracted wide attention by giving every cent of his profits, even the time of his employes and himself, to the Red Cross, has startled Omaha exchanges by paying for his film service with War Savings Stamps and Liberty Bonds.

. . .

TEA FOR THE LADIES—Loew's Theater in Montreal has adopted the plan of serving tea to all women patrons of the matinee performances except Saturday. A similar policy will be adopted at the new Loew Theater in Hamilton, Ontario.



A CHARMING STAGE EFFECT AT THE STRAND
Ralph Errolle and Rosa Lind in Manager Edel's Tabloid Musical Presentation of "Romeo and Juliet"

STORAGE UNDER SIDEWALK—The Cincinnati City Council has passed an ordinance granting permission to the Palace Amusement Company to excavate under the pavement on Sixth street. The excavation cannot extend more than three feet beyond the curb line, the city reserving space for water mains and stipulating that the space under the pavement can be used only for storage purposes.

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BLACK MANAGING TWO—P. Brady, manager of the Canada Theater in Montreal, has resigned, and J. Black, who is running the Globe Theater, will take over the Canada also.

. . .

NEW ONE FOR NORFOLK—H. Bluechel has sold the Lyric Theater at Norfolk, Neb., to E. E. Miller, and has bought the Auditorium to show pictures there. A new theater is being planned for Norfolk.

UNION THEATERS LOSES—In Sydney, Australia, after long-drawn-out litigation which included two appeals, Union Theaters, Ltd. (pictures) has lost its largest and best house, the Lyceum. A refusal on the part of the owner to renew the lease, which had run several years, was the cause of the trouble.

. . .

RIVERTON'S NEW MOON—Editor Graves of the local paper, and Mr. Lytel, a merchant, at Riverton, Iowa, on June 1 will open a new theater, the Moon. The town is small, but the theater is up to date, seating 240 people. The admission will be 25 cents.

DIAMOND THEATER REOPENED—The Diamond Theater, one of the largest in the business section of New Orleans, has just been re-opened with a program of motion pictures and vaudeville. "Way Up in Society," the first of the comedies made by the Diamond Film Company to be released through the General Film Company and starring Diana Allen, late of the "Follies," was given a pre-release position on the program. The Diamond seats 2,100 persons and the house was packed at the opening.

. . .

TAKES ALL OF GOLDWYN'S—The New Regent Theater, Bay City, Mich., opened last week with Rex Beach's "The Auction Block," a Goldwyn production. Fred B. Williams, general manager, has contracted for Goldwyn's annual output. The opinion was that the Regent represents the last word in theater building. The organ is aided by nine members of the Boston Ladies' Symphony Orchestra.

KENNEDY'S FIRST—Aubrey M. Kennedy has selected "The Unchastened Woman," starring Grace Valentine, as the first picture to be shown at his new Symphony Theater, at Broadway and Ninety-fifth street. The photoplay is a screen adaptation of Louis K. Anspacher's drama, which Oliver Morosco produced two seasons ago. The trade showing of the picture was given recently.

Mr. Kennedy has leased the immense illuminated sign on the northern end of Longacre Square. In every seven minutes forty announcements will be shown in electric lights.

. . .

WILL RUN ALL METRO SPECIALS—Mgr. G. R. Alyea of the Criterion, Rutherford, N. J., signed a contract to run all of the Metro special productions.

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GOODWIN THEATER ENTERPRISING—The Goodwin Theater of Newark, N. J., has booked the Metro special, "The Million Dollar Dollies," featuring the Dolly sisters for one week, and Nazimova in her latest screen triumph, "Toys of Fate," for two weeks.

. . .

ARMORY FOR PICTURES—Because the Waldorf Theater, Akron, was not large enough, Manager C. E. Barbian of that theater has rented the Armory for two weeks, during which time he will present "Over the Top" for the first section week, and "The Unbeliever" for the second week. The Armory accommodates 2,000 as against the Waldorf's seating capacity of approximately 300.

. . .

PICTURE THEATER BURNED—Billy S. Clifford, of Urbana, Ohio, suffered a $75,000 loss last week when his theater, the Clifford, was entirely consumed by fire. In addition to the total destruction of the theater $9,000 worth of supplies belonging to the Red Cross, which had been stored in the building, was destroyed.

. . .

NEW ORLEANS HOUSE READY—Work on the new Liberty Theater, said to be the most magnificent motion picture theater in the entire South, has about been completed and arrangements for the formal opening early this month need only a few minor details to make them complete. The Liberty lays claim to the possession of every appliance required for comfort and proper projection and many novelties not found in any other theaters have been installed.

. . .

"DOG'S LIFE" BREAKS RECORDS—At Spokane, Wash., all records for a day's business were broken at the Liberty Theater, Sunday, when crowds stood outside the building all day and half the night to see Chaplin in "A Dog's Life."

TELLS ABOUT THE PEOPLE OF THE SCREEN

OSCAR APFEL has been searching the various shops and haunts of Chinatown for local color. He is soon to begin directing Kitty Gordon in "The Mandarin's Gold." In this picture several scenes occur in a Chinese home, and in order to get the correct atmosphere Mr. Apfel has secured introductions to some of the better class families and has been dining on chop suey with them and observing their habits and customs of home life.

. . .

ACCORDING to his daily schedule for work and play, "Fatty" Arbuckle should be anything but fat. For the following comprises a complete outline of a day spent with "Fatty": 7 A. M., Fatty rises; 7.15, a dip in the surf; 7.30, breakfast; 8, leaves for studio; 8.01, arrives; 8.02, rolls the makin's; 8.05, reads the mail; 8.15, works out with his trainers; 8.45, starts to make up; 9.30, confers with his comedy staff; 10, on the set; 10.01 rehearses; 10.30 to 1 P. M., shoot scenes; 1 P. M., lunches; 1.30, back to work until 4.29; 4.30, takes make-up off; 5, starts out in racer; 6.30, dinner; 8, goes to the theater, for a motor boat ride, to a rital motion picture, or—to bed!

. . .

WILLIAM FARNUM recently returned from a trip to Catalina, where he spent several days of rest after his vigorous Liberty Loan campaign. While out fishing one day he asked his Italian valet to hold the lines while he walked to the front of the boat to remove his coat. Soon came the excited call, "Hurry! Hurry! Mr. Farnum, there is somebody on these lines." On the end of the line Mr. Farnum found a forty-pound shark, which required the efforts of both the men to land it.

BELLE BENNETT
Appearing in
Leading Roles in Triangle Pictures

ORA CAREWE finds it very hard to have straight photographs taken of herself these days, for she plays a wicked lady in the Pathe serial, "The Wolf-Faced Man." Ora claims as soon as she steps inside a photographer's shop the tiger rugs and peacock feathers are brought forth and she is expected to pose as a vampire. If there are publicity stills to be taken at the studio it's the same. So Miss Carewe remarked: "Being a screen vampire isn't any fun at all."

. . .

CONSTANCE TALMADGE appears in "The Lesson" as the heroine of a story of middle-class Americans, in which life in the small town is depicted. Here was a story after her own heart and Miss Talmadge declared she "had the time of her life" while it was being filmed.

. . .

A WESTERN barroom set of the frontier days is occupying a large part of the light stage at the National Film plant, where the sequel to "Tarzan of the Apes" is being filmed. Cleo Madison is the dance hall queen and the roulette and card tables are occupied by types familiar to frontier barroom pictures.

A knife fight between Monte Blue and Mexican is one of the thrills screened in this set, but the big moment comes when Tarzan fights the hangers-on of the bar.

. . .

THE FAMOUS Palm Canyon, situated in the cleft of the lofty San Jacinto Mountains, is one of the picturesque locations used in "Salome," in which Theda Bara appears in the title role. It is here that Salome first beholds John the Baptist in the Fox version of the story. Sixteen camels with gorgeous trappings and one hundred horsemen forming Salome's entourage add to the color of the scene.

. . .

A BED-ROOM SET used by the Diamond Film Company in its initial production "Way Up in Society," has a historic record. The set is valued at $3,000 and was loaned by a descendant of the famous French family of de Rossegnol des Dunes, of the fourteenth century.

The bed is made of solid teakwood, elaborately carved, and, as was the custom in ancient times, contains many secret drawers used for the hiding of jewels and valuables, which are opened by hidden springs.

. . .

JOHN FAIRBANKS, business manager of his brother's film company, appears in a scene of "Say, Young Fellow." It was all done in the spirit of fun, prompted by "Doug," who, after witnessing the projection of this same scene remarked that he might soon be in the market for a new manager, as his brother is an excellent screen type. The latter, when interviewed, held to the opinion that one actor in the family would prove sufficient.

PAULINE STARKE celebrated her brief vacation following the screening of "The Mossback" by taking an aeroplane flight with Howard Patterson, at Venice, Cal. The trip was made along the shore of the ocean at an altitude of about 4,000 feet. It was the last flight of Patterson's plane before its shipment to Japan.

. . .

VIOLA DANA, having been called to the Eastern Metro studios, has been forced to part with her large and varied assortment of pets. During the seven months she was located at the Western studio she was busy keeping in a supply of bird seed, dog biscuit, catnip and hay, for her collection included four dogs, a parrot, three cats, a goat, six canaries, a dozen gold fish, four squirrels and a donkey.

. . .

FOR THE FILMING of "Uncle Tom's Cabin" Marguerite Clark was given permission to work inside the Jackson Barracks, in Louisiana. Many of the structures were erected as far back as 1826, and are still in a splendid state of preservation because of the careful maintenance by the Government.

The Colonel's quarters at Jackson Barracks were exactly the type of house desired for the St. Clair Mansion in "Uncle Tom's Cabin," while the Slave Market was staged in front of the old St. Louis Hotel, in New Orleans, which is a historical landmark and during slavery days was one of the most famous slave auction places in the South.

An old relic used in the picture is the auction block upon which thousands of negroes were sold to the highest bidders, whereby husbands and wives were parted and children torn from the arms of their mothers.

. . .

PENRHYN STANLAWS describes Anna Q. Nilsson as "the prettiest girl in America." Miss Nilsson was chosen by Mr. Stanlaws as his ideal American girl for a series of girl pictures which he painted. She was his model for two years, during which time she became well known to the American public through various magazine covers and art posters.

. . .

MAE MARSH is planning a party for little Alvina Alstadt, who plays with Miss Marsh in "All Woman." All of Alvina's girl and boy friends are invited to see the picture when it appears at the Strand and afterwards they have been promised "lots and lots" of strawberry ice cream.

. . .

BETTY BLYTHE recently had her portrait painted by the artist, Harry Roseland. It shows the Vitagraph player in riding habit, with bright red hunting coat, and makes a striking picture. The painting is on view at the exhibition of the Society of Independent Artists, at 101 West Forty-second Street.

WILLIAM S. HART tells a story that is a real romance of the sea in reciting his experiences in making "Shark Monroe," his next picture. Here is a brief synopsis:

Company headed by Bill and Katherine MacDonald, took passage on Alaskan bound steamer. Scheme was to shoot stuff needed as soon as vessel got out of sight of land and return on tug which followed. Storm came up. Ship had to beat out from shore two hundred miles. High waves, much wind, everything upset, including stomachs of players. Mal de mer not conducive to full and free dramatic expression; actors propped up against rigging to do parts. Camera had to shoot quick or get something not written in scenario. Bill made leap from deck of steamer in high sea; life preserver heaved over side. Bill got it, but line broke. Bill carried far astern, sloshed around on bosom of Pacific an hour and three-quarters, and was picked up half frozen by tug three miles astern.

. . .

JOE BENNETT, Triangle juvenile, is smarting under the brand of "fop" bestowed upon him by Gilbert Hamilton, who is directing Gloria Swanson and Joe King in a society drama, temporarily titled "Everywoman's Husband." In the cast are many of Triangle's best dressers, but it remained for Bennett to draw the honors. One of the cast had to affect a monocle—the script called for it—and Bennett was picked by the director as the most foppish looking. Now he is manfully trying to balance a monocle in his eye and smoke a cigarette at the same time.

E. K. LINCOLN
Popular Star Whose
New Picture Is Soon to Be Released

THE PICTURE AND IDEAS FOR PLAYING IT

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs — Fritz Tidden
Frederick James Smith — Helen D. Reid

supplemented by that of
The National Board of Review
Any picture rejected by that board is not listed

"His Own Home Town"

THE PICTURE

Five-Part Drama by Larry Evans. Released by Paramount. Features Charles Ray, supported by Katherine MacDonald, Charles French, Otto Hoffman, Andrew Arbuckle. Directed by Victor L. Schertzinger, under the supervision of Thomas H. Ince.

Values

Entertainment	Excellent
Story	Very Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

Charles Ray's clever characterization of a small-town boy of imagination and talent. The picturization of a magazine story of a pleasing nature that possesses a strong appeal because of its forceful simplicity. Excellent selection as to type and locations.

Story and Production

Charles Ray again presents a human and likeable figure in the person of a small-town genius. The production, as a whole, is excellent, the village streets, the newspaper offices, and the town characters creating a genuine atmosphere of life far—very far from New York.

An outcast from his own home town, Jimmy Duncan goes to New York where, under an assumed name, he becomes famous as a playwright. His boyhood sweetheart, Carol, has become an actress and the two do not meet until the death of the girl's father calls them both home. Jimmy then becomes a force in the village and succeeds in breaking up the corrupt powers of the town through his daily paper, and in the end marries Carol and lives in peace and honor in "nis own home town."

ADVERTISING IDEAS

The hero of this picture succeeds in breaking up a corrupt political machine, so exhibitors should feature "His Own Home Town" as a picture dealing with a question that is always of interest to the public. In addition to production cuts and portraits of the star, a framed piece of canvas upon which the following might be painted should prove effective: A background showing a city, while in the foreground a young man is figured swinging a sledge-hammer and smashing a ring labelled, "The Political Ring," while several men are seen running away in the foreground. The following inscription might be used with this design: "How Jimmy Duncan and His Newspaper Smashed the Corrupt Political Ring will be shown in his 'His Own Home Town.'" Use Paramount ad cuts and mats and send for a supply of their paper, which is very effective. Charles Ray's name should be extensively advertised.

Catch Phrases

"His Own Home Town Turned Him Out, But Later Welcomed Him as a Successful Playwright." "He Broke the Political Ring and Found a Warm Welcome in His Home Town." "Newspaper Criticism and Pluck Won Out in the End for a Town Outcast."

MUSICAL PRESENTATION

Open with a soft waltz.,
T. Tivotson, another of life's, an intermezzo.
T. Patrick Hanlon's hotel, dramatic andante.
T. Upon the hill, slow soft movement.
T. Civic reform methods, a march.
T. Patrick Hanlon, a waltz.
T. After dress rehearsal, rapid 2-4.
T. How do you suppose she's, rather agitato.
T. Shadows, softer, love song style.
T. In New York, a slow waltz.
T. When those in Worchester, a gavotte.
T. Jimmy Duncan's back, an intermezzo.
T. Twenty-three hours later, a waltz.
T. Wait a minute, young man, agitato.
T. Carl the play is fine, a waltz to end.

"Jim's Folks"

THE PICTURE

Two-Part Photoplay. First Picturization of the Bill Stinger Poems. Produced by Vance Films Company. Cast consisting of Fred A. Johnson, Cora Drew, Ward Wing, Beulah Booker, Armin Von Harder and Master Billy Fowler. Directed by Bert Van Tulye. For information Ernest Shipman.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

Poems in pictures. Something out of the ordinary run of short subjects. Pictures based on the poems written by Bill Stinger, which have been published in the leading daily newspapers in many of the large cities. Good patriotic attractions. The characters, sub-titles, settings and photography are excellent.

Story and Production

The story of "Jim's Folks" concerns the departure of Jim for "Somewhere-in-France." He was the only child of an old-fashioned father and mother, who had spent all their life on the farm. Jim had heard the call of his country and had enlisted. The parting was hard, but still they were proud of their Jim. It reviews the many pranks which Jim had played on the folks, and also how Jim's father beats up a German propaganda leader for insulting Uncle Sam.

This series of "picture poems" should be money getters, especially in theaters which are following the ideas of the Rivoli, Rialto and Strand. They are refined, wholesome and entertaining.

ADVERTISING IDEAS

These are good patriotic attractions, and should be advertised as such, also linking the advertising to the name of the author of the poems—Bill Stinger. These poems which were published in many newspapers have accounted for many enlistments, which is another good point to base advertising on.

Catch Phrases

"Timely Poem-Pictures by Bill Stinger at ———— Theater." "'Jim's Folks' a Bill Stinger Poem-Picture." "Poems That Will Lick the Kaiser."

"All Woman"

THE PICTURE

Five-Part Comedy-Drama by E. Lloyd Sheldon. Released by Goldwyn. Features Mae Marsh. Supported by Jere Austin, John Sainpolis, Jack Dillon, Arthur Housman and Hazel Alden. Directed by Hobart Henley.

Values

Entertainment	Fair
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The appeal of Mae Marsh. A finely produced picture. A story in which the heroine reforms a town. Excellent acting in the leading roles. Beautiful photographic effects.

Story and Production

Susan, the girl played by Mae Marsh, arrives in a small town in the Adirondacks to claim an inheritance which brings her only disillusionment. For, far from her expectation, she finds the "Hotel" to be nothing more than a disreputable resort. In time she improves things and becomes deeply attached to the village lawyer. One day, while defending his sister's name, she becomes the victim of an ugly scandal, but in the end her true position in the matter is revealed, and she and the young lawyer find happiness together.

Though the story itself is of rather ordinary merit, it is lifted above the average because of the performance of Mae Marsh and her supporting players. The scene in which Miss Marsh, in righteous wrath, sweeps the bar clear of bottles is one of vigor and humor. The mountain scenery was very beautiful, and provided an effective background for the story.

ADVERTISING IDEAS

Exhibitors might duplicate the lobby of a small plain country hotel—or if this entails too much expense or trouble—then merely the desk will suffice. Combine the box-office with this feature and sell tickets over the counter, asking each patron to register. A sign above the desk should read, Becket Springs Hotel. On one side of the desk another sign should be placed, lettered as follows: "Register With Care and Don't Bring Trouble to Those You Love. See What Happened to Mae Marsh in 'All Woman.'" Also place photograph of Mae Marsh in the lobby. Use the Goldwyn circular letters and the stories prepared for newspaper. Exhibitors might also seek the co-operation of temperance societies, as "All Woman" deals with the subject of drinking.

Catch Phrases

"'All Woman' Tells the Story of a Good Girl Who Reformed a Bad Town." "Her Righteous Wrath Triumphed Over Corruption." "The Romance of a Girl Who Fought for Love and Won."

"Believe Me, Xantippe"

THE PICTURE

Five-part Comedy from the Play by Frederick Ballard, Picturization by Olga Printzlau. Starring Wallace Reid, Supported by Ann Little, James Cruze, Charles Ogle, Winifred Greenwood, Ernest Joy, Henry Woodward, James Farley, Noah Beery and Clarence Geldert. Directed by Donald Crisp.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Fair
Moral Effect	Wholesome

Points of Interest

A farce comedy which lends itself admirably to the screen. Wallace Reid at his best in a light role. Excellent cast, including Ann Little and James Cruze. A photo-comedy which can be guaranteed to please.

The Story and Production

"Believe Me, Xantippe," is based on a comedy which was produced as a Harvard prize play in Boston by the Craig company and was later presented in New York. The screen adaptation is unusually good in catching the spirit of the piece, in development and in humorous ingenuity. It proves that Wally Reid has a distinct sense of comedy. The cast, too, is remarkably good, Ann Little giving a sympathetic and altogether delightful portrayal of the heroine, James Cruze doing a road agent with delicious humor, and Charles Ogle contributing a splendid bit as a Colorado jailer.

"Believe Me, Xantippe," is the rollicking story of a young clubman who makes a bet with two chums that he can commit a crime and escape arrest for a whole year. A fake forgery is committed and the clubman disappears. The thousands of police circulars sent out bear the "culprit's" portrait and the information that "Believe Me, Xantippe" is his favorite expression. The clubman escapes the police for over eleven months, until his wanderings take him to the Colorado hills. There he encounters Sheriff Kamman's pretty daughter and, looking into her eyes, naturally murmurs "Believe Me, Xantippe!" Of course, the girl recognizes and arrests him. Thus he apparently loses his bet in the last days of the year, but he does not worry, since he has also lost his heart to his captor. In the end the clubman wins the bet through a technicality, since the bet has called for his arrest by an officer of the law. The sheriff's daughter isn't an officer, of course. So the Xantippe lad gets the girl and proves his theory.

ADVERTISING IDEAS

Wallace Reid has a distinct feminine following. Announce this as his invasion of the field of comedy. Play up "Believe Me, Xantippe," as a Harvard prize play. Reid, by the way, plays the role created by Jack Barrymore. You can depend upon "Believe Me, Xantippe," pleasing your audiences and you can safely—and honestly—go the limit in your announcements. Perhaps you can get your local police department heads to discuss in the newspapers the possibilities of a criminal eluding the police of the whole country for a year. Get out circulars and cards, similar to the police circulars and cards in the picture, offering a reward for the capture of the forger who uses the phrase "Believe Me, Xantippe." The Paramount

press book outlines this idea thoroughly. Paramount has prepared one six-sheet, two three-sheets and two one-sheets for the comedy.

Catch Phrases

"Is it possible to commit a crime and avoid the police for a whole year? See how the hero of 'Believe Me, Xantippe,' tries it at the ——— theater on ———." "Suppose you were posing as a crook to win a bet and then met the girl of your dreams. Suppose she was the sheriff's daughter and your captor. Suppose your bet prevented you from telling. What would you do?

MUSICAL PRESENTATION

Open with a soft waltz.

Title: Getting up time, Mac finds, moderate 4-4.

T.: At the depot, a pizzicato.

T.: For a week, the fugitives, brilliant.

T.: Now it happens that sheriff, a waltz.

T.: A gang of coin collectors, misterioso.

T.: Lost, weary and empty, soft 4-4.

T.: You here all alone, a gavotte.

T.: Jest dropped into bring, a waltz, fast.

T.: Then she's a maverick, fast dance.

T.: Home and jail, soft 6-8.

T.: A lady to see Simp, misterioso.

T.: What do you know about, a soft 4-4.

T.: I thought maybe these, a minuet.

T.: You git for Mexico, fast 4-4.

MacFarland falls off his horse, a march.

T.: So you see he's only a poor, a waltz to end.

"The Firebrand"

THE PICTURE

Five-part Drama: Produced by Fox. Features Virginia Pearson. Supported by Victor Sutherland, Carleton Macy, Herbert Evans, Jane Courtney, Willard Cooley, and Nicholas Dunaew. Scenario by E. Lloyd Sheldon. Directed by Edmund Lawrence.

Values

Entertainment	Fair
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Questionable

Points of Interest

The timeliness of the story. Good acting by the whole company. The fight when the revolutionists storm the royalists' castle. Excellent atmosphere.

The Story and Production

A strong drama which gives an interesting insight into the Russian intrigue at the time of the overthrow of the Czar. Incorporated in the tale is a satisfying love interest.

The Princess Natalya falls in love with Julian Ross, an American writer of Russian family. He is a prominent figure in the revolutionist party and believes the girl to be a governess in the home of Prince Andrei, who is really her uncle. When Ross is captured she secretly has him freed. Her brother is killed in battle through the treachery of the aristocrats, who give the soldiers faulty ammunition. Ross learns that the traitors are Andrei and his son Boris and he assassinates them. This turns Natalya against him and she plans to kill him. She shoots him, but it only inflicts a slight wound and she then learns that her brother's death was caused by Andrei and she forgives Ross.

ADVERTISING IDEAS

"The Firebrand" does not offer any special material upon which to base a stunt in lobby display, except that you might dress your attaches as Russian peasants, which may be done with small cost, and you also might have a crown on a small stand placed so it will catch everyone's eye. On it have a card saying: "This crown was once the Czar's. It now belongs to the people. Virginia Pearson in 'The Firebrand' is instrumental in taking it off the ruler's head." Another crown might be put on a wagon and driven about your community, with the some card somewhere on the cart, stating the theater and time. Send out postal cards to your mailing list with this on them: "Are you for or against the Czar? See Virginia Pearson in 'The Firebrand' at the ——— Theater." Aids—Two styles each, one, three and six sheets. Lobby display, 8x10, 11x14, 22x28. Press sheet and mats.

Catch Phrases

"Are You For or Against the Czar?" "Noble Born Russian Girl Fights Against the Kaiser." "An Incident Taken Out of the Russian Revolution." "Virginia Pearson, as a Russian Princess, Fights for Democracy."

"The Interloper"

THE PICTURE

Five-Part Drama. Released by World Film. Scenario by Wallace C. Clifton. Features Kitty Gordon. Supported by Irving Cummings and Frank Mayo. Directed by Oscar Apfel.

Rhea Mitchell in "Honor's Cross" (Selexart) naturally prefers to serve the man who lunches with his hat off

"Old Loves for New" (Triangle) visualizes a parlor watchful waiting policy. Margery Wilson in center

When we come to "Old Wives for New" (Artcraft) we find watchful waiting developed to the point of exhaustion

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

Kitty Gordon in a part in which she avails herself of the chance to show her ability as an actress. Good acting of the supporting cast, particularly that of Irving Cummings and Frank Mayo. Wonderful gowns which Miss Gordon wears. The little snatches of comedy depicting the negro's life on a plantation.

Story and Production

This is the first World picture produced under the direction of Oscar Apfel, and shows a marked improvement over previous Kitty Gordon features. A production such as "The Interloper" is always in demand. A good, clean, wholesome picture, with splendid acting.

Jane Cameron, daughter of Virginian aristocracy and the last of the Camerons, is striving to make her plantation a paying proposition, and also to prevent the railroad from cutting through her property. Paul Whitney, son of a wealthy railroad magnate, still grieving over the loss of his wife, is sent to adjust matters with Jane Cameron. At first she will not listen, but through the aid of Cupid they finally compromise. Whitney brings home his new wife, and she is immediately compared with his first wife. She tires of this everlasting comparison, and through the aid of Edmond Knapp, supposedly Paul's best friend, gets information which would have proved the unfaithfulness of Paul's first wife. She is about to disclose these facts to her husband when love conquers. She is no longer "The Interloper."

ADVERTISING IDEAS

Advertise the picture, making mention that Kitty Gordon is to be seen in a new part, and does some of the best acting in her entire screen career. Use large portraits of Miss Gordon, and also as many stills in your display frames as can be stood without making them look crammed. It would be advisable to shoot out press stories several days in advance of showing.

Catch Phrases

"Kitty Gordon in 'The Interloper.'" "Love Conquers Jealousy." "Thrills and Heartthrobs in 'The Interloper.'" "Fond Memories Awaken True Love." "Business—Love-Marriage, 'The Interloper,' with Kitty Gordon and Irving Cummings."

"The Winning of Beatrice"

THE PICTURE

Five-Act Drama. Produced by the Metro Pictures Corporation. Scenario by June Mathis and Katherine Kavanaugh. Featuring May Allison. Supported by Frank Currier, Hale Hamilton, Peggy Parr and John Davidson.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The effect of an excellent all-round cast; a pleasing heroine in the person of May Allison; the acceptable comedy of Hale Hamilton. A well-trained goat and a healthy child do some interesting scenes. A good wholesome love story.

The Story and Production

This play is made up of the usual complications following the giving of a note for a large sum to cover the results of riotous living. To obtain possession of the note, Maddox, the villain, causes the murder of the holder of the note. He accomplishes this through one of his employes, Jenkins, excellently played by Francis Joyner. The murdered man's daughter is Beatrice, celebrated for a famous candy that she makes. Thrown on her own resources after the murder, she founds a candy business with the help of two of her friends. This prospers, and Maddox, her rival in the manufacture of candy, tries to force her out of business by starting a strike among her factory people.

Jenkins in an effort to right his old wrong tries to stay the strike, and is killed by a brick thrown by one of the men. He confesses to the murder before death, and the Honey Bee Candy business is sold to the Maddox crowd for a sum large enough to cover the lost note. With the sale went the secret formula for making the famous candy—a goat, whose milk was found to be better than any other for candy making.

ADVERTISING IDEAS

Samples of Honey Bee Candy might be given with each ticket purchased at the box-office. If an artist is handy, crayon drawings of honey bees can be posted around the lobby, with an appropriate line about the candy.

Catch Phrases

"Bees Make Honey, But This Bee Makes Candy!" "A Bee in Business is the First Requirement." "Bee Wins and is Won."

MUSICAL PRESENTATION

Open with minor, rather dramatic.

Title: At the clang of hammer, lively dance, bazaar.

Bazaar fades, a slow hurry, minor.

At Jenkins' entrance, quiet minor.

At Bazaar again, back to lively dance.

For Jenkins' home, very quiet minor.

Jenkins approaches house, misterioso, agitato to action.

Doctor's office, quiet minor.

Jenkins at bed, very sorr.

T. I telt I must tell you, love intermezzo.

T. Why not try the goat's milk, lively.

Jenkins enters office, agitato, then

Back to lively dance.

T. A week later (catch whistle), hurry.

T. I'm sorry, Honey, soft minor.

T. Miss Buckley, the men, agitato to action.

Honey Bee office, quiet neutral.

T. Now give us the secret formula, lively.

Bee alone, soft love intermezzo.

"The Yellow Ticket"

Five-part drama, from Michael Morton's play. Scenario by Tom Cushing. Produced by Pathe. Starring Fannie Ward, supported by Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Helene Chadwick, Leon Bary, Anna Lehr and Dan Mason. Directed by William Parke.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Fannie Ward in a sympathetic, strongly emotional, and even sensational role. A story of the Russian secret police in the pre-Bolsheviki days. In holding to five reels "The Yellow Ticket," in its screen form, is crammed with action. Well balanced cast of prominent players. Tense direction.

Story and Production

Anna Mirrel is a beautiful Jewess. When her father is seriously hurt in Petrograd she tried to secure a passport to leave her village in order to visit him. But the Jews are hated and persecuted by the police, being penned up in the "pale of the settlement," and Anna is refused a passport. Instead, the insulting police agents offer her a "yellow ticket," the badge of shame of a certain class of women who were formerly permitted to travel from town to town without passports. In desperation she accepts it.

Once in Petrograd, the young woman begins to feel the menace of the "yellow ticket." The woman who has befriended her father is blown to pieces in an attempted bomb assassination and Anna, seeing an opportunity to escape persecution, takes her passport and papers. Posing as the dead woman Marya Varenka, she secures work as a governess and meets a young American newspaper man. But the Baron Audrey, chief of police, has become interested in her. He craftily plots her downfall, unearths her past and drives her, as a holder of the "yellow ticket," from her new-found employers. The American alone refuses to believe. The baron then manages to get the girl into his apartment on a ruse. In self-defense Anna stabs the scoundrel to death with her hatpin.

Anna then gives herself up to the police. But, by threatening exposure of police methods, the American newspaper man saves her from being railroaded to Siberia and gains her liberty. Thus the way is opened for their happiness.

Fannie Ward, of course, plays the persecuted holder of the "yellow ticket," Milton Sills is the American, Warner Oland the chief of police, and Leon Bary a secret agent of the chief. Anna Lehr makes a slender role stand out.

ADVERTISING IDEAS

Handled with an adequate advertising campaign, this production will do big things for the exhibitor. "The Yellow Ticket" is well known through its stage production. Its sensational story is the sort to excite unusual interest. Fannie Ward will attract. The more advertising you do with a story of "The Yellow Ticket's" pulling power, the bigger your returns. Pathe has prepared a special booklet and striking twenty-four, six, three and one-sheet posters of the punchy kind.

Catch Phrases

"Branded with the yellow ticket, she fought the Russian secret police alone." "He found the Russian girl of his heart branded with the shameful yellow ticket." "An American newspaper man outwits the Rusian secret police." "A beautiful young Jewess, branded with the yellow ticket, fights and defeats her persecutors." "What were the Okrahna?" "See 'The Yellow Ticket' at the ——— theater and understand the tragic significance of the word."

MUSICAL PRESENTATION

Open with plaintive Russian theme.

Title: The Okhrana, a lighter theme, troyka.

T. In the small town, plaintive Russian.

T. High in the esteem, slow dramatic.

Girl barmaid goes to lover at table, agitato.

T. There is only one way, slow dramatic.

T. And with the morning, slow pathetic.

T. Count Rostov pays his respects, lighter.

Anna enters room and lights lamp, first Russian theme.

T. The censor reports, soft romance style.

Anna receives Julian's note, plaintive Russian.

Baron dismisses servant and drinks, heavy dramatic.

Baron takes off Anna's hat, agitato.

After Anna stabs Baron, pathetic theme, minor.

T. The girl's life, first theme to end.

A good sense of balance pulls many a film comedian through an arduous day's fun (work). Montgomery and Rock in "Sneakers and Snoozers" (Big "V" Comedy)

Mary MacLaren makes the art of posing effective in "The Model's Confession" (Universal)

In "Social Briars" (Mutual) Mary Miles Minter is a shepherdess on the road to Arcady. Mary's lamb is sure to go too

"Who Is to Blame?"

THE PICTURE

Five-Part Drama by E. Magnus Ingleton. Released by Triangle. Features Jack Livingston, supported by Jack Abbe, Maude Wayne and Lillian West.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

A story of Japan and America, in which the atmosphere of the Flowery Kingdom has been beautifully conveyed. Fine acting by the star and Jack Abbe as a rickshaw-boy hero.

Story and Production

The loyalty of the Eastern lad to his Western brother forms the basic theme of this charmingly produced film, and the picture as a whole presents a colorful romance of Japan and America. The story concerns the friendship between Grant Barton and Taro Sam, a former Rickshaw boy in far-away Japan. Barton had brought Taro to America and had helped him obtain an education. So, in gratitude for his friend's kindness, Taro, to save Barton from his infatuation for a German spy, presents the woman to Barton in her real light. So he reconciles Barton and his wife and then returns to Japan to take up the old life as a rickshaw boy.

Excellent support was given the two leading players by Maud Wayne and Lillian West. Frank Borzage directed the picture skilfully and is undoubtedly responsible for the fine Oriental atmosphere of the opening scenes.

ADVERTISING IDEAS

The title for the picture in no way suggests the nature of the story, so exhibitors would be wise in calling attention to the fact that the picture deals with a Japanese boy's loyalty to his American friend. The lobby could be effectively decorated with Japanese lanterns and cherry blossoms. The ticket-seller might also be dressed in Oriental costume. Scenes showing the characters in Japan should also be used. Use also Triangle mats of the various cuts, the lithographs in 1, 3 and 6 sheets, and the special 24 sheet.

Catch Phrases

"A Japanese Lad Made a Supreme Sacrifice to Save His American Friend." "A Rickshaw Runner Not Only Saves His American Friend, But Proves His Loyalty to Japan and America."

"Old Wives for New"

THE PICTURE

Six-part drama by David Graham Phillips. Scenario by Jeanie Macpherson. Released by Artcraft. Cast includes Elliott Dexter, Sylvia Ashton, Florence Vidor, Marcia Manon, Theodore Roberts, and Tully Marshall. Directed by Cecil B. De Mille.

Values

Entertainment	Good
Story	Fair
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The picturization of a popular novel from the pen of a popular author. The finely artistic direction and beautiful photographic effects obtained by Mr. De Mille. A cast that is more than usually competent. A production which meets the requirements of good screen entertainment.

Story and Production

While some of the conflict between youth and old age which was found in the novel may have been lost in the screen adaptation, the fact remains that "Old Wives for New" presents the best kind of a motion picture story. It abounds in interest, contrasts and action. In addition, it has the valuable aid of Mr. De Mille's highly artistic direction. The acting, too, is of a high order, with special honors going to Elliott Dexter, Florence Vidor, Theodore Roberts and Marcia Manon.

The story concerns a man's waning love for his complacently old wife and his infatuation for a sweet young girl. His attentions cause the girl to be placed in an unpleasant position, and finally she is named in the wife's divorce suit. To save the girl's reputation the man pretends to love a "painted lady" and goes abroad with her, thereby causing the girl pain. But in the end matters are cleared, and the man and girl begin a honeymoon.

ADVERTISING IDEAS

"Old Wives for New" is a really worth while picture and exhibitors should have little trouble in bringing this fact home to the public. There are several points to emphasize in advertising the film. One, that it has been picturized from the work of the popular author, and the other that it has received an excellent production at the hands of Mr. De Mille. There are several players in the cast who are well known and liked and they, too, should be featured. Advertise it as a picture appealing to both men and women, and one that contains a strong theme. Seek the cooperation of book stores and have them display Mr. Phillips' novels. Make use of the Paramount material prepared—the cuts, mats, press copy and one, three, six and twenty-four sheets.

Catch Phrases

"He changed his old wife for a new one and thereby found happiness." "If she had kept pace with her husband, she would not have found herself old at forty." "The old wife failed to appreciate the call of youth, so he left her for another."

MUSICAL PRESENTATION

Open with a waltz.

Title: Home Sweet Home, an intermezzo.

Murdock at his desk, a gavotte.

T. Charles Murdock, what one earth slow romance.

T. Juliet Raeburn, a slow waltz.

T. Any paddles for sale, hurry.

T. Listen to me, a melody.

T. Instead of making life, dramatic tension.

T. May I introduce my father, slow melody.

T. To the death of memory, a slow dance, 4-4.

Insert of Victrola, imitation if possible.

T. Telephone, fast movement.

T. In Venice, intermezzo.

T. The Venetian night, a Venetian song.

Mae Marsh in "All Woman" (Goldwyn) hears the old, old story—and proves a good listener

The chief figures in "The Caillaux Case" (Fox)—Joseph Caillaux, Mme. Caillaux and Bolo Pasha

Patricia Palmer is a flirtatious but efficient barmaid in "Cynthiana" (General)

Constance Talmadge and Tom Moore are a happy and serious bridal couple in "The Lesson" (Select)

In his battles for victory in "Kidder & Ko" (Pathe) Bryant Washburn has developed the nose hold to a great degree of proficiency

"De Luxe Annie"

THE PICTURE

Five-part drama from the stage play by Edward Clark, with scenario by Paul West. Produced by Select. Starring Norma Talmadge, supported by Eugene O'Brien, Frank Mills, Edwards Davis, Edna Hunter and F. Stanton. Directed by Roland West.

Values

Entertainment	Very Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Miss Talmadge in the odd role of a feminine Raffles. A crook drama without an unpleasant flavor. Plenty of action and considerable comedy. Eugene O'Brien as a tough and daring crook.

Story and Production

Norma Talmadge plays Julie Kendal, the young wife of Walter Kendal. Julie is hit upon the head by "De Luxe Annie," the confederate of Jimmy Fitzpatrick, the blow causing her to lose her memory. Ultimately Julie meets Fitzpatrick, who is now working alone, and is induced to become the new "De Luxe Annie." After a number of adventures, including the attempt to use the badger game upon a rich old village groceryman, an incident which has a lot of comedy, the police take up their trail. By crossing a lake on skates the two throw bloodhounds off their trail, but in the end Julie and Jimmy are rounded up. Then an operation returns Julie's memory and the adventures of the six months are completely forgotten.

Julie isn't a big enough role for Miss Talmadge and the direction doesn't get out the best in her. But, withal, "De Luxe Annie" is a lively crook melodrama, and will have wide appeal, particularly as the heroine is an innocent, if efficient, little thief. O'Brien's characterization of the crook, Fitzpatrick, is excellent.

ADVERTISING IDEAS

Norma Talmadge's following grows steadily. Her fans will go to see this and will not be displeased. Melodrama lovers will go, anyway. With the right sort of advertising, this will do big business. Comment upon Eugene O'Brien's work. He is very popular. Have an unknown young woman, billed as "De Luxe Annie," walk through the streets of your town with, of course, nothing to indicate her identity. Offer a prize to the first resident who discovers that she is "De Luxe Annie." This can be played up in a town or village and attract wide attention.

Catch Phrases

"What is the badger game?" "See 'De Luxe Annie' at the —— Theater." "Suppose your wife, through a blow upon the head, became a crook. What would you do?" "When is a crook not a crook?" "See 'De Luxe Annie' and understand this riddle." "How did 'De Luxe Annie' foil the police bloodhounds?" "See the big Norma Talmadge photoplay, 'De Luxe Annie,' at the —— Theater."

"Baree, Son of Kazan"

THE PICTURE

Five-part drama, by James Oliver Curwood. Released by Vitagraph. Features Nell Shipman and Alfred Whitman, supported by Al Garcia and Joe Rickson. Directed by David Smith.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The screen adaptation of a novel whose story is laid in the great Northwest, where Baree, the wolf-dog, plays an important part. Nell Shipman in a sort of role she always does so well. Beautiful scenery and a wonderful snowstorm. A strong and stiring photodrama.

Story and Production

The remarkable dog which plays "Baree" in this thrilling story of the Northwest is responsible in a large measure for the success of the picture. He is the avenger of his mistress' honor, and in this way Vitagraph has achieved an unusual and distinctive climax. There are several scenes in the picture, however, which might be omitted, especially those in which the trapping of animals is shown. Otherwise, the picture contains a big story that has been exceptionally well handled. To Nell Shipman belong the honors for having given another of her splendid characterizations. Her Napeese was remarkably well done.

Napeese, the daughter of a French trapper, arouses the amorous desires of McTaggert, the Factor of Lac Bain. She detests him for his brutality and refuses to marry him and gains his dislike by taking from him Baree, the wolf-dog he had trapped. Baree instinctively loves the girl and hates the Factor, and when the girl is alone one day and struggling with the brute, it is Baree who kills him and emerges triumphant. He follows the trail of Napeese, who found in Jim Carvel, a young trapper, a true lover. Excellent acting was done in smaller roles and the direction was of a high order.

ADVERTISING IDEAS

Play up the animal feature of the story. Describe it as a strong Western drama, dealing with life back in the frontier days. Use the material you have used for lobby display in former Western pictures. Feature Nell Shipman's name and also use scenes from the production. There is a remarkable dog acting in the film, so use cuts in which he is seen, too. Advertise the story as one that appeared in magazine form. Use Vitagraph paper prepared for the picture.

Catch Phrases

"The wolf-dog instinctively knew his enemies, and avoided them." "Baree, a wolf-dog, saved his mistress' honor and killed her assailant." "In the wastes of the great Northwest, Baree, a wolf-dog, saved a girl's life."

"A Soul for Sale"

THE PICTURE

Six-part Drama from the story, "Barter," by Evelyn Campbell. Adapted to the screen by Elliott J. Clawson. A Jewel production. Features Dorothy Phillips, supported by Catherine Kirkwood, Henry Dunkinson, Wm. Burress and Albert Roscoe. Directed by Allen Holubar.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Questionable

Points of Interest

The excellent acting of Dorothy Phillips and the main characters of the supporting cast. The many tense scenes throughout the productions. Also the excellent interior settings and picturesque exteriors. Many beautiful gowns which the different players wear, especially those of Miss Phillips.

The Story and Production

Neila Pendelton's mother had always had all the luxuries that money could buy. She did not know what it was to want until after the death of her husband, who had left only a few thousand dollars upon which Neila and her mother were to live. After this money was all gone Mrs. Pendelton encouraged Neila in regard to marrying Wilbur Simons, a wealthy, elderly man. Neila, who always thought of her mother's comfort, consents. By a trick the mother involves Neila's financial honor and it looks very much as though Neila would have to sell her soul to Faxon, an old millionaire of disreputable character.

Then came Steele Minturn, a clean cut chap, and Neila fell in love with him. Minturn cleans up a lot of money gambling. Neila's mother is tempted and steals the money from Minturn. Neila finds it out and is misunderstood when she returns the money. Then for the first time Neila realizes that her soul is her own and that her mother could not sell it, no matter how much maternal duty she was owed. The business world swallows her up, and through the merest of accident Neila and Minturn are thrown together and at last are happily united.

The picture contains a good story, although theaters catering to higher class patronage would have to handle it very diplomatically.

ADVERTISING IDEAS

A good idea for lobby display would be to build a small platform and mark it "the auction block," have the title of the picture, "A Soul for Sale," painted across the top. Also have show cards made up on which have the name of the theater, date of showing, then a pair of eyes, either green or red, green designating jealousy and red lust, underneath this the title of the picture, "A Soul for Sale." Another good show card would be a stack of money on top of which is a small figure of a girl, and then nothing more than the title of the picture.

"She Would Sacrifice Her Soul for Her Mother's Honor." "Selfishness the Curse of Luxury." "Sells Her Daughter to Shield Herself." "Dorothy Phillips and All-Star Cast in 'A Soul for Sale.'"

"The Street of Seven Stars"

THE PICTURE

Six-part drama from the story by Mary Roberts Rinehart. Produced by De Luxe Pictures, Inc. Starring Doris Kenyon, supported by Hugh Thompson, Carey Hastings, Stephen Carr, Iva Shepard, Frank Crayne, Harriet McConnell. Directed by John B. O'Brien.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Very Good
Settings	Fair
Moral Effect	Wholesome

Points of Interest

Doris Kenyon's charming playing. The picturesque story of the Quartier Latin in the Paris of the days before the war. The snow scenes laid in the Swiss Alps.

Story and Production

Mrs. Rinehart's story is of the Paris of the old days. Miss Kenyon plays Harmony Wells, one of three American girls studying music in the Latin Quarter. A young American doctor, perfecting himself in surgery, comes to meet the little violinist and to love her. There are a number of incidents in the romance. An Apache overcomes the girl in a lonely Alpine hut in a blinding snowstorm, but the heroine is rescued by the doctor. There is a little crippled boy, a protege of the kind-hearted physician, who finally dies, lending a note of tragedy to the story. When circumstances force the little violinist, Harmony, and the doctor to innocently share the same Latin Quarter apartment, gossips begin to talk. But the American girl finally gives up her career to wed the man of her heart.

Miss Kenyon makes a fascinating figure of the little violinist. The story, which would better serve in five reels, gets under way slowly, as Mrs. Rinehart uses a large number of characters.

ADVERTISING IDEAS

Announce "The Street of Seven Stars" as Miss Kenyon's first picture made at the head of her own company. Play up Mary Roberts Rinehart. Recall that the story first appeared in "The Saturday Evening Post." The producers have very evidently tried to accentuate the wholesome. Advertise "The Street of Seven Stars" as the sweetest photoplay of the year. The Latin Quarter element will attract, too. Send out announcements to your patrons stating that Miss Kenyon invites them to be present at her stellar debut with her own company.

Catch Phrases

"She sacrificed her career for love." "They innocently shared a Latin Quarter apartment." "What would you do if you came face to face with a murderous Apache in an Alpine mountain hut in a snowstorm?"

"The Mating of Marcella"

THE PICTURE

Five-part Drama, by Joseph Franklin Poland. Produced by Paramount. Starring Dorothy Dalton, Supported by Thurston Hall, Juanita Hansen, William Conklin, Donald MacDonald, Milton Ross, Spottiswoode Aitken and Buster Irving. Directed by J. William Neill.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Very Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Dorothy Dalton in the sympathetic—and rather unusual—role of a modiste's model. The typical richness of Ince interiors. The picture's treatment of the divorce problem in society circles. Its glimpses of the divorce colony at Reno.

The Story and Production

Miss Dalton plays Marcella Durango, the daughter of an Italian musician who is seriously ill. Marcella works as a modiste's model until chance throws her in the path of Lois Underwood, the shallow, selfish and restless wife of a kindly man of wealth. The wife wants to take a yachting trip with an admirer and engages Marcella to go to Reno and live as Mrs. Underwood for six months, thereby establishing a legal residence preparatory to divorce proceedings. Marcella is influenced to do this because her father needs the money and because the wife tells her the yacht trip is to save her young son's health.

Then Underwood comes to Reno and meets the fake Mrs. Underwood. He has his little boy with him. Love develops between the rich man and the former model and, when the child becomes ill, Marcella nurses him to health.

The real Mrs. Underwood, back from her trip, learns of Marcella's meeting with her husband and unscrupulously decides to make it a ground for divorce. But a jealous admirer drives her automobile into a speeding express train, at once killing himself, a more favored man and the shallow wife. So the way is opened for Marcella's happiness.

ADVERTISING IDEAS

Accent the fact that Dorothy Dalton plays a modiste's model, which permits of the display of unusual gowns. Note that many scenes are laid in the modiste shop. Tiny toy automobiles may be placed in shop windows, with a card bearing the phrase, "An automobile like this solves the divorce problem of 'The Mating of Marcella' at the ——— Theater." A department store may co-operate with you in putting a card among a display of gowns, announcing that frocks such as these are worn by the modiste's model, Dorothy Dalton, in "The Mating of Marcella." Play up the divorce problem. Note that many scenes show the divorce colony at Reno, Nevada. Two one-sheets, two three-sheets and one six-sheet have been prepared for "The Mating of Marcella."

Catch Phrases

"He Found the Woman Posing as His Wife to Be a Modiste's Model." "Would You Divorce Your Wife if You Found Her Shallow and Insincere?" "The Sacrifice of a Modiste's Model."

The Dolly Sisters in "The Million Dollar Dollies" (Screen Classics) show how twin girls look in twin beds

Fay Tincher feels the wrath of the landlady in "Main 1-2-3" (World)

Marion Davies in "Cecilia of the Pink Roses" maintains neutrality in the quarrel of fiance and brother

A revolver comes between friends in "$5,000 Reward" (Bluebird) for a moment of suspense

Alice Brady in "The Ordeal of Rosetta" (Select) shows that she is a keen or hand-to-hand judge of sartorial effects

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles
One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.
Apr. 15. Red Crossed .....1000 ft.
Apr. 22. Here Comes the Groom..1000 ft.
Apr. 29. Somebody's Baby.....1000 ft.
May 6. Regular Patsy.....1000 ft.
May 13. Love and Gold Bricks..1000 ft.
May 20. Their Breezy Affair.....1000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.
(Arbuckle Comedies)
Mar. —. The Bell Boy.....2000 ft.
—— —. Moonshine .....2000 ft.

(Mack Sennett Comedies)
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love....2000 ft.
May 20. Battle Royal.....2000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.
Two reels or more—eight pictures a year. Featuring Charles Chaplin.
Apr. 1. A Dog's Life.....3000 ft.

FOX FILM
130 W. 46th St.
(Sunshine Comedies)
Two reels—every other Sun. Directed by Henry Lehrman.
Mar. 7. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life..2000 ft.
May 5. A Neighbor's Keyhole....2000 ft.
June 2. Wild Women and Tame Lions .....2000 ft.

(Mutt and Jeff Comedies)
One reel every Mon. Animated cartoons by Bud Fischer.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice .....500 ft.
Apr. 28. Helping McAdoo.....500 ft.
May 5. A Fisherless Cartoon....500 ft.
May 12. Occultism .....500 ft.
May 19. Superintendents .....500 ft.
May 26. Tonsorial Artists .....500 ft.

GENERAL FILM
25 W. 44th St., N. Y.
(Clover Comedies)
The Wooing of Coffee Cake Kate.1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge....1000 ft.
From Caterpillar to Butterfly....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Diamond Comedies)
Way Up in Society.....1000 ft.
His Fatal Fate .....1000 ft.

(Ebony Comedies)
The Porters .....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance .....1000 ft.
Spooks .....1000 ft.
The Bully .....1000 ft.

(Essanay-Chaplin Comedies)
Work .....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Snakeville Comedies)
When Slippery Met the Champion..1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.
Slippery Slim's Inheritance.....1000 ft.
Sophie's Legacy .....1000 ft.
Sophie Gets Stung.....1000 ft.
Slippery Slim Diplomat.....1000 ft.
Slippery Slim and the Claim Agent.1000 ft.
Slippery Slim's Stratagem.....1000 ft.
A Hot Time in Snakeville.....1000 ft.
Snakeville's New Sheriff.....1000 ft.
A Snakeville Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

GREATER VITAGRAPH
(Big V Comedies)
One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.
Apr. 22. Whistles and Windows...1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lavallieres....1000 ft.
May 27. Romans and Rascals.....1000 ft.
June 3. Sneakers and Snoozers..1000 ft.
June 10. Skids and Scalawags ...1000 ft.

(Drew Comedies)
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl. 1000 ft.
May 6. The Story of the Glove..1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey. 1000 ft.
May 27. Rooney's Sad Case.....1000 ft.
June 3. Romantic Reggie .....1000 ft.
June 10. A Case of Eugenics....1000 ft.

GOLDWYN
16 E. 42nd St., N. Y.
(Capitol Comedies)
Two reels—every other Monday—features "Smiling Bill" Parsons.
May 6. Bill's Baby .....2000 ft.
May 20. Bill's Predicament.....2000 ft.
June 3. Birds of Feather.....2000 ft.
June 10. Matching Billy .....2000 ft.

KING BEE COMEDIES
Longacre Building, N. Y.
(Billy West Comedies)
Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.
May 15. The Handy Man.....2000 ft.
June 1. Bright and Early.. ....2000 ft.
June 15. Straight and Narrow....2000 ft.

MUTUAL FILM
220 S. State St., Chicago
(Strand Comedies)
One reel—every Tuesday. Features Billie Rhodes.
Apr. 23. Mary's Frame-Up.....1000 ft.
Apr. 30. Spotted .....1000 ft.
May 7. Over the Garden Wall...1000 ft.
May 14. Her Terrible Time.....1000 ft.
May 21. My Lady Nicotine.....1000 ft.
May 28. Her Rustic Hero.....1000 ft.
June 4. What the Wind Did....1000 ft.

PATHE EXCHANGE
25 W. 44th St., N. Y.
(Rolin Comedies)
One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.
Apr. 21. It's a Wild Life.....1000 ft.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.
May 19. Two-Gun Gussie .....1000 ft.
May 26. Fireman Save My Child 1000 ft.
June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Towser.....1000 ft.

(Toto Comedies)
Two reels—one a month. Feature Toto the Hippodrome Clown.
Mar. 17. Fare Please .....2000 ft.
Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman .....2000 ft.

PERFECTION PICTURES
64 E. Adams St., Chicago
(Montgomery Flagg's Comedies)
One reel—one every other Sun.
Apr. 10. The Art Bug.....1000 ft.
Apr. 24. A Good Sport.....1000 ft.
May 8. The Starter .....1000 ft.

TRIANGLE
1457 Broadway, N. Y.
(Keystone Comedies)
Two reels—every Sun.
Apr. 21. Their Neighbor's Baby..2000 ft.
Apr. 28. Mr. Miller's Economies..2000 ft.
May 5. I Love Charles Albert....2000 ft.
May 12. Mr. Miller Muddles Through. 2000 ft.
May 19. Newspaper Clippings.....2000 ft.
May 26. Are Wives Unreasonable?..2000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.
(Century Comedies)
Two reels—rel. irreg. Feature Alice Howell.
May 29. Her Unmarried Life....2000 ft.

(L-Ko Comedies)
Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.
Apr. 17. Adventurous Ambrose (Mack Swain) .....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls (Dave Morris .....2000 ft.
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.
May 15. Pretty Babies (Dave Morris. 2000 ft.
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.
June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.

(Nestor Comedies)
One reel—every Mon.
Apr. 22. The Stolen Keyhole (Harry Mann) .....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eilleen Sedgwick) .....1000 ft.
May 13. New York—By Heck!...1000 ft.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.
May 27. Who's Your Wife? (Gale Henry) .....1000 ft.
June 3. Home James (Kathleen O'Connor) .....1000 ft.
June 10. Butter Again (Gale Henry, Wm. Franey) .....1000 ft.

(Star Comedies)
One reel—every Sat. Feature Eddie Lyons and Lee Moran.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?..1000 ft.
May 18. The Dodger .....1000 ft.
May 25. The One-Horse Show....1000 ft.
June 1. A Ripping Time .....1000 ft.
June 8. There Goes the Bride...1000 ft.
June 15. Stepping Some .....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM
729 7th Ave., N. Y.
(Scenics)
One reel—every Wed.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.1000 ft.
Apr. 17. Our Egypt of the Southwest, 1000 ft.
Apr. 24. The Cruise of the Quickernell, 1000 ft.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left..1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

(Ditmar's "Living Book of Nature")
One reel—every other week.
Apr. 22. Wild Goats and Sheep....500 ft.
May 6. Wild Babies .....500 ft.
May 20. The Friendly Bee.....500 ft.

(Cartoons)
One reel—every week.
Apr. 22. Vanity and Vengeance (Katzenjammer Kids) .....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan) .....500 ft.
May 6. Der Two Twins (Katzenjammer Kids) .....500 ft.
May 13. His Last Will (Katzenjammer Kids) .....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) .....500 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.
(Bray Pictographs)
One reel—every Mon. Magazine on the Screen and Cartoons.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd .....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon .....1000 ft.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon. 1000 ft.
May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson .....1000 ft.
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd .....1000 ft.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios .....1000 ft.
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)
One reel—every Mon. Travels Around the World.
Apr. 15. Peerless Pineapples of the Pacific .....1000 ft.
Apr. 22. High Spots of Hawaii....1000 ft.
Apr. 29. Our Filipino Fighting Force 1000 ft.
May 6. The Philippine National Guards, 1000 ft.
May 13. The Klondike Today....1000 ft.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.1000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.
A Trip Through China (4 parts).7600 ft.

GENERAL FILM
25 W. 44th St., N. Y.
(Essanay Scenics)
One reel—every week. Scenics of North America.
Banff National Park.....1000 ft.
The Great National Industries of Canada .....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

(Progressive)
On a Fox Farm (Educ.).....1000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.
(Scenic and Educational)
One reel—every week. Science, Art and Educational.
Apr. 14. Whispering Wires of War (Science) .....1000 ft.
Apr. 21. Trinidad-British West Indies (Trav.) .....1000 ft.
Apr. 28. Picturesque Wales-Llangollen (Trav.), and Picture Spots in England (Trav.), Split reel colored.1000 ft
May 5. Our Fighting Ally—The Tank (Educ.) .....1000 ft.
May 12. Britain's Bulwarks No. 1; Women Mutitioneers of England (Educ.) .....1000 ft.
May 12. Strange Animals from Many Climes (Educ.) .....1000 ft
May 19. Britain's Bulwarks, No. 2; Messines and Its Irish Captors (Educ.) .....1000 ft.
May 26. Britain's Bulwarks, No. 3; Hardships of the British Army on its way to Bagdad (Educ.).....1000 ft.
May 26. In Southernmost Russia (Sc.) .....1000 ft.
June 2. Britain's Bulwarks, No. 4; How England Treats Her Prisoners. (Educ.) .....1000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.
(Finley Nature Studies)
One reel—every week. Travel, Educational and Cartoon.
Apr. 13. Sea Birds and Animals (Educ.) and The Land of Long Ago (Sc.)1000 ft.
Apr. 20. Wild Animals at Yellowstone (Educ.) and Atop the Alps (Sc.).1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and Around Key West (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.
Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.
Apr. 15. A Rich Man's Darling (Louise Lovely) .....5000 ft.
Apr. 29. A Mother's Secret (Ella Hall) .....5000 ft.
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford).....5000 ft.
May 16. Danger Within (Zoe Rae).5000 ft.
May 20. $5000 Reward (Franklyn Farnum) .....5000 ft.
May 27. A Broadway Scandal (Carmel Myers) .....5000 ft.
June 3. Prentice Tiller (Rupert Julian, Ruth Clifford) .....5000 ft.

CREST PICTURES
(State Rights)
Times Building, N. Y.
Five or more reels—rel. irreg. Features Lillian Walker.
Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.
Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)
Apr. 15. Unclaimed Goods (Vivian Martin) .....4490 ft.

A COMPLETE DIRECTORY OF RELEASES
for the past quarter is
published in each issue of
MOTION PICTURE TRADE DIRECTORY

Apr. 24. Rich Man, Poor Man (Marguerite Clark) ..... 5000 ft.
Apr. 22. Playing the Game (Charles Ray) ..... 4691 ft.
Apr. 29. Let's Get a Divorce (Billie Burke) ..... 4703 ft.
Apr 29. Tyrant Fear (Dorothy Dalton) ..... 4048 ft.
May 6. The Biggest Show on Earth (Enid Bennett) ..... 4409 ft.
May 6. Resurrection (Pauline Frederick) ..... 4382 ft.
May 6. The White Man's Law (Sessue Hayakawa) ..... 5000 ft.
May 13. Mile-a-Minute Kendall (Jack Pickford) ..... 5000 ft.
May 20. The Mating of Marcella (Dorothy Dalton) ..... 5000 ft.
May 27. Believe Me, Xantippe (Wallace Reid) ..... 5000 ft.
May 27. Prunella (Marguerite Clark), ... 5000 ft.
May 27. His Own Home Town (Charles Ray) ..... 5000 ft.
June 2. Missing ..... 5000 ft.
June 2. Love's Conquest (Lina Cavalierri) ..... 5000 ft.
June 9. Viviette (Vivian Martin) 5000 ft.

(Artcraft)

Apr. 15. Mr. Fix-it (Douglas Fairbanks) ..... 4552 ft.
May 13. M'Liss (Mary Pickford) .. 5000 ft.
May 20. Old Wives for New (De Mille Prod.) ..... 5000 ft.
May 20. Selfish Yates (Wm. S. Hart), ... 5000 ft.
June 2. A Doll's House (Elsie Ferguson) ..... 5000 ft.
June 9. Say, Young Fellow (Douglas Fairbanks) ..... 5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) .. 6000 ft.
Tarzan of the Apes (Enid Markey) .. 8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) ..... 6000 ft.
My Four Years in Germany ..... 10,000 ft.

Petrova Pictures (Mme. Petrova)

Mar. The Life Mask ..... 6000 ft.
Apr. Tempered Steel ..... 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) ..... 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) ..... 5802 ft.
The Cast Off (Bessie Barriscale) .. 5665 ft.
The Zeppelin's Last Raid ..... 6000 ft.
Those Who Pay (Bessie Barriscale), ... 6000 ft.
The Belgian (Valentine Grant) ... 6000 ft.

FOX FILM

130 W. 46th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

Apr. 14. Western Blood (Tom Mix) 5000 ft.
Apr. 21. American Buds (Jane & Katherine Lee) ..... 5000 ft.
Apr. 28. Her One Mistake (Gladys Brockwell) ..... 5000 ft.
May 5. Brave and Bold (George Walsh) ..... 5000 ft.
May 12. Peg of the Pirates (Peggy Hyland) ..... 5000 ft.
May 19. Confession (Jewel Carmen), ... 5000 ft.
May 26. The Firebrand (Virginia Pearson) ..... 5000 ft.
June 2. Blue-Eyed Mary (June Caprice) ..... 5000 ft.
June 9. Ace High (Tom Mix) .. 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Mar. 24. Rough and Ready (William Farnum) ..... 6000 ft.
Apr. 7. Blindness of Divorce ..... 7000 ft.
Apr. 21. The Soul of Buddha (Theda Bara) ..... 6000 ft.
May 5. True Blue (William Farnum), ... 7000 ft.
May 19. The Caillaux Case ..... 6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Falcon Features)

Four-reel drama. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Feet of Clay (Margaret Landis, R. Henry Grey) ..... 4000 ft.
Brand's Daughter (Kathleen Kirkham) ..... 4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) ..... 4000 ft.
Zollenstein (Vola Vale) ..... 4000 ft.

(Duplex Films, Inc.)

Shame (Zeena Keefe) ..... 7000 ft.

(Hanover)

The Marvelous Maciste ..... 6000 ft.
Camille ..... 6000 ft.
Monster of Fate ..... —— ft.

(Interstate Film Co.)

The Last Raid of Zeppelin L. 21 .. 2000 ft.

(Victory Films)

Triumph of Venus ..... 5000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

Apr. 21. The Face in the Dark (Mae Marsh) ..... 6000 ft.
May 5. Joan of Plattsburg (Mabel Normand) ..... 6000 ft.
May 19. The Fair Pretender (Madge Kennedy) ..... 6000 ft.
June 2. All Woman (Mae Marsh) 6000 ft.
June 16. The Venus Model (Mabel Normand) ..... 6000 ft.
June 30. The Service Star (Madge Kennedy) ..... 6000 ft.

Goldwyn Specials

Heart of the Sunset ..... 7000 ft.
Blue Blood ..... 6000 ft.
Honor's Cross ..... 6000 ft.
Social Ambition ..... 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Mare MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman) ..... 5000 ft.
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) ..... 5000 ft.
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond) ..... 5000 ft.
May 6. The Little Runaway (Gladys Leslie and Edward Earle) ..... 5000 ft.
May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail) .. 5000 ft.
May 20. The Golden Goal (Harry Morey, Florence DeShon) ..... 5000 ft.
May 27. Bares, Son of Kazan (Nell Shipman, Alfred Whitman) ..... 5000 ft.
June 3. A Game With Fate (Harry Morey, Betty Blythe) ..... 5000 ft.
June 10. Find the Woman (Alice Joyce) ..... 5000 ft.

HILLER & WILK

(State Rights)

Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore) ..... 6462 ft.
Wrath of the Gods (Sessue Hayakawa), ... 4904 ft.
Battle of Gettysburg ..... 4808 ft.
Sporting Life (In course of production), ... —— ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

Apr. 15. Blindfolded (Bessie Barriscale) ..... 5000 ft.
Apr. 29. With Hoops of Steel (Henry Walthall) ..... 6000 ft.
May 13. The Snapdragon (Louise Glaum) ..... 6000 ft.
May 27. Rose o' Paradise (Bessie Barriscale) ..... 6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ..... 7000 ft.
Human Clay (Mollie King) ..... 5000 ft.
Life or Honor (James Morrison, Violet Palmer) ..... 6500 ft.
Conquered Hearts (Marguerite Marsh), ... 7000 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.

Five reels or more—rel. irreg.

The Doctor and the Woman ..... 5000 ft.
The Man Who Dared God ..... 7000 ft.
A Soul for Sale ..... 6000 ft.
The Girl Who Dared ..... 6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

Apr. 15. With Neatness and Dispatch (Bushman and Bayne) ..... 5000 ft.
Apr. 22. Treasure of the Sea (Edith Storey) ..... 5000 ft.
Apr. 29. Riders of the Night (Viola Dana) ..... 5000 ft.
May 6. The Trail to Yesterday (Bert Lytell) ..... 5000 ft.
May 13. Cyclone Higgins, D.D. (Bushman and Bayne) ..... 5000 ft.
May 20. The Winning of Beatrice (May Allison) ..... 5000 ft.
May 27. Lend Me Your Name (Harold Lockwood) ..... 5000 ft.
May 27. Pay Day (Mr. and Mrs. Sidney Drew) ..... 5000 ft.
June 3. The Demon (Edith Story) 5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) ..... 5000 ft.
Lest We Forget (Rita Jolivet) .... 8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) ..... 7000 ft.
Revelation (Nazimova) ..... 7000 ft.
My Own United States (Arnold Daly), ... 8000 ft.
Toys of Fate (Nazimova) ..... 7000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 1. A Bit of Jade (Mary Miles Minter) ..... 5000 ft.
Apr. 8. The Richest Girl (Anna Murdock) ..... 5000 ft.
Apr. 15. The Primitive Woman (Margarita Fischer) ..... 5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) ..... 5000 ft.
May 27. Social Briars (Mary Miles Minter) ..... 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Morena, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova) Russian Art ..... 5000 ft.
Apr. 21. Ruler of the Road (Frank Keenan) ..... 5000 ft.
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne) ..... 5000 ft.
May 5. How Could You Caroline? (Bessie Love, James Morrison) ..... 5000 ft.
May 12. The Dagger Woman (Ivan Mozukin, Olga Zovska) ..... 5000 ft.
May 19. The Mysterious Client (Irene Castle, Milton Sills, Warner Oland), ... 5000 ft.
May 26. A Daughter of the West (Baby Marie Osborne) ..... 5000 ft.
June 2. The Yellow Ticket (Fannie Ward, Milton Sills, Leon Barry, Helen Chadwick, Warner Oland) 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes) .. 5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) ..... 6100 ft.
Men Who Made Love to Me (Mary MacLane) ..... 6200 ft.
Unbeliever (U. S. Marines) ..... 6800 ft.
Ruggles of Red Gap (Taylor Holmes) ..... 6190 ft.
The Curse of Iku (Tsuri Aoki) .... 6500 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) .. 5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) ..... 7000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

Apr. The Reason Why (Clara Kimball Young) ..... 4665 ft.
Apr. Up the Road with Sallie (Constance Talmadge) ..... 4585 ft.
Apr. At the Mercy of Men (Alice Brady) ..... 5000 ft.
May. The Lesson (Constance Talmadge) ..... 5000 ft.
May. De Luxe Annie (Norman Talmadge) ..... 7000 ft.
May. The Ordeal of Rosetta (Alice Brady) ..... 5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothern, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.

The Hypocrites ..... 6000 ft.
I Believe ..... 7000 ft.
The Natural Law (Marguerite Courtot) ..... 6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

Apr. 14. The Law of the Great Northwest (Margery Wilson) ..... 5000 ft.
Apr. 14. Who Killed Walton (J. Barney Sherry) ..... 5000 ft.
Apr. 21. The Hand at the Window (Margery Wilson) ..... 5000 ft.
Apr. 21. Society for Sale (William Desmond) ..... 5000 ft.
Apr. 28. The Lonely Woman (Belle Bennett) ..... 5000 ft.
Apr. 28. Paying His Debt (Roy Stewart) ..... 5000 ft.
May 5. An Honest Man (Wm. Desmond) ..... 5000 ft.
May 5. Mlle. Paulette (Claire Anderson) ..... 5000 ft.
May. 12. Her Decision (Gloria Swanson, J. Barney Sherry) ..... 5000 ft.
May 12. Wolves of the Border (Roy Stewart) ..... 5000 ft.
May 19. Whi Is to Blame? (Jack Livingston) ..... 5000 ft.
May 19. Old Hartwell's Cub (Wm. Desmond) ..... 5000 ft.
May 26. Old Loves for New (Margery Wilson) ..... 5000 ft.
May 26. High Stakes (J. Barney Sherry) ..... 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone) ..... 5000 ft.
May. 6. The Two-Soul Woman (Priscilla Dean) ..... 5000 ft.
May 20. The Bride's Awakening (Mae Murray) ..... 5000 ft.
June 3. The Model's Confession (Mary MacLaren) ..... 6000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

Apr. 15. The Trap (Alice Brady) .. 5000 ft.
Apr. 22. The Purple Lily (Kitty Gordon) ..... 5000 ft.
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley) ..... 5000 ft.
May 6. Masks and Faces (Sir Forbes Robertson) ..... 5000 ft.
May 13. Journey's End (Ethel Clayton) ..... 5000 ft.
May 20. The Swami (Montagu Love, Barbara Castleton) ..... 5000 ft.
May 27. The Oldest Law (June Elvidge, John Bowers) ..... 5000 ft.
June 3. The Interloper (Kitty Gordon and Irving Cummings) ..... 5000 ft.
June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montagu Love) ..... 5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)

One reel of each a week. Book through Independent Exchange.

Gaumont News released every Tuesday. Graphic released every Friday.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. and Wed. News of the Week in Pictures.

(Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the week.

(Current Events)

One reel—every Sat. News of the Week.

(Universal Screen Magazine)

One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

MARION DAVIES FILM CO.

311 Longacre Building, New York City.

(Cecilia of the Pink Roses)

Two reels—15 episodes. First rel. in June. Features Marion Davies.

(Continued on page 787)

REPORTS FROM MANY CITIES

CHICAGO—Week May 26:

Auditorium: Vitagraph's "Over the Top."

Blackstone: Dark.

Cohan's Grand: The Geo. M. Cohan Revue (second week).

Colonial: Cleopatra (film) (first week).

Cort: William Collier in "Nothing But the Truth" (fourth week).

Columbia: Burlesque.

Garrick: Blanche Bates and Hollworth Blum in "Getting Together" (second week).

Illinois: Dark. "The Rainbow Girl" coming.

La Salle: "Leave It to Jane" (last week).

Majestic: Vaudeville.

McVicker's: Vaudeville.

National: Stock.

Orchestra Hall: Pershing's Crusaders (film) (second week).

Olympic: "Hearts of the World" big hit, drawing big.

Playhouse: Moving Pictures.

Powers': "Sick-a-Bed" (third week).

Princess: "Over There" (third week).

Rialto: Vaudeville.

Studebaker: "Odds and Ends of 1917" (third week).

Woods: "Friendly Enemies" (thirteenth week).

Wilson Avenue: Stock.

Warrington (Oak Park): "A Single Man."

There is not a single change of dramatic bill to report for week May 26 in the "Loop."

"Cleopatra" was shown May 26 at the Colonial; indefinite. Theda Bara is seen in all her glory—or rather what is left of it.

"Over There" has possession of the Auditorium, for a limited engagement.

"Pershing's Crusaders" is in its second week at Orchestra Hall. It is a patriotic film in seven reels, with appropriate musical accompaniment.

The Wilson Avenue stock company revived last week the farce "A Pair of Queens." At the National "The Unmarried Mother" was the offering.

Frank McIntyre visited the Majestic, playing "The Make-Believe Marriage." The Dancing Ford Sisters, Moran and Mack and others were on the bill.

The Great Northern double bill of fourteen acts included "The Aeroplane Girls," Lew Huff, Jane English in songs, Robinson's Elephants and several other acts.

"The Best Show in Town" (burlesque) was at the Columbia week May 19. Jack Singer presented Lew Kelly in "The Behman Show" at the Star and Garter. Other members are: Vic Casmore, George Douglas, Jack Homan, Ameta Pynes, Lucille Manion, Freda Florence, Blanchard & Chapman and Marie Sparrow, and a beauty chorus.

At the Rialto Ruby Dean, who was at McVicker's last week, headed the bill. George Primrose and his black face revue, Senator Francis Murphy, the Hayatachi Japs, and other acts made up the bill.

The Denishawn Dancers topped the bill at McVicker's. Gene Rubini and his violin were present, also The Hal Langton Trio, including John Shannon, the Irish tenor. Several other acts completed the weekly offering. No announcement has been received on the successor to "Leave It to Jane" at the La Salle week June 2.

The Colonial will no doubt soon cease to exist as a picture temple, for on August 1 Klaw & Erlanger will resume its management, succeeding Jones, Linick & Schaefer.

Riverview Park and White City resumed operations May 15 and Forest Park, 22. The most pretentious attraction at Riverview is the Alfresco revue, "Follow Me, Girls."

At White City "The Garden Follies of 1918" is the feature attraction; and at Forest Park the free entertainment is Ballman's Ballet revue. All three parks have several new attractions.

De Wolf Hopper came in from New York and auctioned off the seats Monday, May 20, for the "Out There" attraction at the Blackstone, May 24. He was assisted by several other professionals now playing here.

W. A. Atkins.

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SEATTLE—Metropolitan: Maude Adams May 9-11 in "A Kiss for Cinderella." Miss Adams always receives a warm welcome on her visits to Seattle. Her many admirers packed the theater at every performance. Robert Mantell, May 13-18.

Pantages: "The Atlantic Revue," a big musical comedy production, is the feature.

Moore: Wilton Lackaye and vaudeville.

Orpheum: Delphino and Delmera and vaudeville.

Palace Hip: "Lincoln of the U. S. A." and vaudeville.

Oak: Monte Carter company in "Izzy the Bull Fighter."

Caroline Mendell.

BOSTON—All Boston is wild over the Red Cross Drive and nothing else is discussed in the home, in the family or in the theater. Tuesday night, May 21, "Out There" was acted at the Boston Opera House by the all-star cast which is rolling up a huge sum for the Red Cross. A large part of the house has been sold out by auction the week before and the audience that gathered to see it packed the theater to the roof. Then Thursday afternoon "Hearts of the World," Griffith's famous motion picture play, which has met with most remarkable success here, gave a benefit for the Red Cross War Fund which was largely attended.

The Copley will probably remain open all summer. "Charley's Aunt," after a run of four weeks to crowded houses, changed, 27, to "Arms and the Girl." A new war piece by W. A. Tremayne entitled "The Man Who Went," and a revised version by Earl Derr Biggers of his war melodrama of "Inside the Lines" will each probably hold the stage for weeks and if the public tires of these war plays, there is the famous farce, "Are You a Mason?" which will be revived with Mr. Jewett's best players in the cast.

Saturday night Mitzi appeared at the Tremont in a new play with music entitled "Head Over Heels," which seems likely to have an extended run. Plays for last week: Shubert, "So Long Letty," with Charlotte Greenwood; Plymouth, "The Man Who Came Back," twenty-third week; Copley, "Arms and the Girl." Motion Pictures: Majestic, "Hearts of the World"; Tremont Temple, Gerard's "My Four Years in Germany."

D. Clapp.

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PHILADELPHIA—Although the middle of May as a rule means a curtain for the current theatrical season, there are still two novelties on the local boards. At the Broad, "Three Faces East," a detective play based on the war, is in its third week and doing a big business. It was first given in Atlantic City and has since been changed and improved.

(The plot was printed in the Mirror when the play was first given.)

The Adelphi has Woods' production, "See You Later"; the music by Jean Schwarz, the husband of one of the Dolly Sisters; lyrics by Guy Bolton and P. G. Wodehouse; snappy and "peppy" cast; unusually comely chorus and lively music. The production is a good "Summer show." The cast is headed by slender Herbert Corthell, Charles Ruggles, who is exceptionally good; Ernest Torrence, as a Scotchman, with the female honors upheld by Marie Flynn, Mabel Quotane and Charlotte Grenville.

The Lyric has closed for the season and the O. G. Bay Company has been transferred to the Chestnut Street Opera House. The season, however, if present plans are not changed, cannot be considered over for the opening of the new Shubert House is to still take place.

J. Solis Cohen, Jr.

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CALGARY—Grand May 13-15: Orpheum vaudeville; Margot Francois and partner, Arnold and Taylor, Jovedah, the Rajah and company, fast and clever mind reading act, Marie Nordstrom, clever comedienne, Lucille Cavanagh in enjoyable dancing acts; Whitfield and Ireland and Paul Gordon and America. Good business. "A Daughter of the Sun," fair company and business, 16-18.

Pantages, 13-18: Frank LeDent and company, Sullivan and Mason, Harry Girard and company, Charles Althoff and Marty Brook's "The Reel Guys." Good business.

Princess, 13-18: Frank Morton and company, musical stock; "The Man, the Maid and the Game." Good business.

Edmonton: Robert B. Mantell, 19.

Pantages, 13-18: Sully, Rogers and Sully, "The Mudtown Minstrels," Emily Miller, The Misses Parker, Hallen and Hunter and "An Arabian Night." Business good.

Hippodrome, 13-18: James Blaine and permanent players in "Who's Guilty" and "The Divorce Question." Capable company and business good.

George Forbes.

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LONDON—Grand Opera House, Mae Marsh in "The Face in the Dark" and Lonesome Luke in "We Never Sleep," 29-May 1. Benefit entertainment in aid of The Great War Veterans, 2, 3. "Watch Your Step," 4, drew a big matinee and full house at night. Patricia: Mr. and Mrs. Sidney Drew in "Duplicity" and Bartlett, Carlyn and Sherry as the vaudeville 2-4. The Princess still has the stock comedy company, in addition to pictures, but the Majestic has cut out vaudeville and gives straight pictures.

C. F. A. Webbe.

WASHINGTON, D. C.—Theaters here are enjoying great prosperity—large attendance continually crowd the various houses. The attractions week May 20-25 include "In a Net," with Izetta Jewel at Polis; "Maytime" at the Belasco and a return engagement of "Turn to the Right" at the National. Succeeding attractions, May 27, Polis, "What Could the Poor Girl Do?" Belasco, George V. Hobart's patriotic play, "Loyalty;" National, "Penrod."

Keith's bill, where the big Red Cross drive is on, was one of the best of vaudeville offerings.

Jean Bedini's successful Puss Puss company at the Gayety was followed, 27, by the "Maids of America" burlesque. Manager Harry O. Jarboe of this house received a letter on the first delivery of the air mail, from Sam A. Scribner, general Manager of the Columbia Amusement Company.

John T. Warde.

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PITTSBURGH—The closing regular theatrical performance at the Alvin Theater for the season was marked by a large audience who witnessed the return engagement of "Maytime." The Alvin was dark three nights last week, resuming with the grand opera presentation.

Otis Skinner opened in the Nixon Theater week May 20, in a return engagement of "Mister Antonio." The opening night was marked by a very flattering audience who demanded curtain calls insistently and a few words from the noted actor.

At the Davis, Emma Carus, the romping comedienne, was the headline feature. She was assisted by Larry Comer, the Beau Brummel of songland. A feature presented in a clever manner was a cycle of new songs, all written for their exclusive use.

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JERSEY CITY—"The Sporting Widows" drew well at the Majestic Theater May 13-18. Harry Cooper, a fine comedian, is assisted by a clever company. An especially funny trifle called "The Syncopated Argument" stands out in pleasing relief. Stone and Pillard's Social Maids Company, 20-25. Fred Irwins Big Company, May 27-June 1.

Business at Keith's was big 16-18. Appearing 20-22: Emily Ann Wellman and company in "Things That Happen."

Barnum-Bailey Circus May 21. Harry Thompson, aged 43, treasurer of the Majestic Theater here, died May 17.

Walter C. Smith.

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NEW HAVEN—The all-star cast which gave one performance of "Out There" for the Red Cross in this city was well pre-advertised by members of the profession. DeWolf Hopper held a big auction in the ballroom of the Hotel Taft, May 15, at which he took in over $20,000. Charles Carver, Jane Morgan and Alfred Swenson, former leading man, and present leading couple of the Hyperion Players, held an auction of the remaining seats, May 18, which netted a neat sum.

Lieut. Pat O'Brien of the Royal Flying Corps gave a most interesting and graphic description of his days in the great war, at the Shubert, 19. Rock and White in their own revue, 23-24-25.

Helen Mary.

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TORONTO—Royal Alexandra, May 13-18: "The Gypsy Trail" didn't prove as alluring as one expected, due possibly to the poor grade of acting. Elise Bartlett isn't deep enough for such things, and Mr. Weldon's forte is certainly not Englishman. Frances Neilson returned last week as leading woman.

Princess: English opera with Jos. Sheehan, Arthur Deane, Florence St. Clair and Hazel Eden proved a good treat, indeed. "Il Trovatore," "Martha" and "Bohemian Girl" being well sung.

Grand: "Heart of Wetona" with Belle Mitchell and Charles Canfield to good attendance.

Shea's: A fine bill with Chas. Withers in "For Pity's Sake," the funniest hit seen here in years.

Lowe's: Archie Lloyd and his company in hits from London Halls, pleased also "Bon Voyage," a miniature musicale.

Hippodrome: Chas. Fletcher in impersonations, Cavana Duo, and Angil Wymers are three good turns.

Massey Hall: The finest program in fifteen years. Madame Alda, Miss Lazzare, Mr. Martinelli and Mr. De Luca in selections from opera to capacity house (4,000).

Geo. M. Dantree.

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OTTAWA—Russell: "The Trail of the Lonesome Pine" pleased large audiences May 3, 4 and matinee. Return engagement of "Seven Days Leave" 13-15.

J. H. Du Bé.

DETROIT, MICH.—It would certainly be difficult to assemble four performers equally as good as William Faversham, Maxine Elliott, Irene Fenwick and Macklyn Arbuckle, who opened a week's engagement at the Garrick, Monday, April 29, in "Lord and Lady Algy." Week May 5, "Doing Our Bit."

T. Roy Barnes, "Detroit's Own," was at the Opera House, week April 29, in the farce-comedy, "Yours Truly." Week 5, "Sick-a-Bed."

The Temple had a good bill, week April 29, with Bert Baker and Company as headliner; a pair of unusually good violinists, Mlle. Yvette and Saranoff, Clara Morton; Motor Boating; Margaret Ford with a double voice and a nice way, Jack La Vier; McCormick and Wallace and Apdale's Circus.

The big Winter Garden Revue, "Doing Our Bit," is having a decidedly successful week at the Garrick, beginning May 5. The house is packed at every performance and the recalls are numerous. The cast includes Frank Tinney, James J. Corbett, Henry Nichols, Ada Lewis, Sam Ash and Leonore McDonough. "The Naughty Wife," with Charles Cherry, current week.

Ethel Watts Mumford's farce, "Sick-a-Bed" at the Detroit Opera House, week 6. Edwin Nicander, as the youth, is very funny, and Mary Boland in the role of the nurse with whom he falls desperately in love, is beautiful and charming. Marie Cahill in "Just Around the Corner," current week.

The Temple had an unusually good bill week 6, topped by "Rubeville," a feature of Raymond Hitchcock's show a few weeks ago. Harry B. Watson as the country store proprietor and Jere Delaney as the fresh melodrama press agent, create lots of merriment. There is also Mme Chilson-Ohrman, a coloratura soprano who is unusually good.

Marion Sample.

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DENVER—The Broadway showed Lou-Tellegen in "Blind Youth," May 16-18.

The Denham played "Thelma" acceptably, May 5-11. "Which One Shall I Marry?" new to Denver, was the attraction of week May 12. Eva Lang and John Halliday have left picture making and appeared on the speaking stage in "Outcast," May 18-24. Gladys Moore will present her dancing pupils in two matinees May 28-30.

The Orpheum's program of May 7 was not up to its usual high standard, although Nellie V. Nichols was well received. Bert Kalmar and Jessie Brown, and Fradkin, assisted by Jean Tell, were the headliners May 14-20. Blossom Seeley, week May 21.

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PORTLAND, ME.—Keith's: Manager Hamilton continues furnishing the theatergoers with well-balanced bills. Week of May 13, Robert Harry Hodge, the headliner in "Bill Blithers' Lawyer." Others in the program: Helen Trix, Frank Milton and De Long Sisters, Moss and Frye, Krayona, Sampson and Douglass, Enid Bennett in the feature picture, "The Greatest Show on Earth."

New Portland: Loew Vaudeville, Kalma and company, Hip Hip Raymond, Ruth Goodwin, Shephard and Graham, Marie and Manning, the Musical McLarins, Cailuette, Irene and Douglas Madge Edison and company, and Sully and Fisher. Casco continues under the Strand management while work progresses in the New Strand.

Palmer Straw.

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ELLENSBURG—The Ellensburg Theater which has been closed for a year or more opened May 8 with Maude Adams in "A Kiss for Cinderella," who played to a capacity house. Cyril Maude in "Grumpy," May 25. The Ellensburg Theater will probably do a big business as Yakima has no legitimate theater now. About one hundred people from Yakima patronized Maude Adams.

Mary A. Grupe.

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TACOMA—"A Kiss for Cinderella," May 15 and matinee. Maude Adams as Cinderella received many compliments. She gave a complimentary entertainment at Camp Lewis, where there are over 40,000 soldiers. She also gave a fine selection of books to the cantonment libraries.

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SALAMANCA, N. Y.—The Coburn Minstrels gave two satisfactory performances at the Andrews, May 11. The New York Princess Theater musical comedy, "Oh, Boy!" May 14. The Cutter Stock company are also booked to play a return engagement.

T. H. Normile.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

New Contract Favored Elliston a Delegate

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the association rooms, 608 Longacre Building, May 21, 1918. The following members were present: Messrs. Francis Wilson, presiding; Stewart, Mitchell, Deming, Coburn, Christie, de Cordoba, Stevenson, Bruning and Kyle.

New members: George Abbott, Anthony Blair, Luke Conness, John G. Fee, Anne Hamilton, Arthur Lewis, Essex Dane Lewis, Georgette Marcel, Jack Matthews, Louis Mountjoy, Harry Oakley, Alexis M. Polianov, William H. Powell, Al. Sincoff, Julia Stuart, Miss Sydney Thompson, Dallas Welford (re-elected).

Complying with the wishes of the Council, Howard Kyle went to Chicago to interview producing managers of that city prior to the meeting of actors which was held there on May 17. It was purposed to cement more strongly the agreement made with Chicago managers in behalf of the association by Messrs. Kyle and Wise last August, which, owing to an unforeseen delay on our part in delivering the U. M. P. A.-A. E. A. contract forms, was not always observed during the season just ended, many engagements having been made under old contracts.

Mr. Kyle announced to the Chicago meeting that he had been authorized by Managers Rowland, Clifford, Gazzolo, Gatts, Howard, Gaskell and McVitty to say they would use the standard contract as agreed upon in engaging actors for next season. Robert Sherman was away and could not be seen, but Mr. Kyle declared it to be his confident belief that Mr. Sherman, who was a party to the agreement of last August, will stand in accord with the others named.

Merle H. Norton, who had been interviewed in re the contract for the first time, was mentioned as an exception. He was quoted as saying, "I could not sign your contract because I never pay fares to the place of opening nor from the place of closing."

Mr. Norton may change his mind. Members of the association will surely not change theirs in refusing to take engagements with him on any such condition.

Two actors were nominated as candidates for the choice of a delegate from Chicago to the Annual Meeting, Edward Carroll and Mark Elliston. Mr. Carroll withdrew in favor of Mr. Elliston, whose selection was made unanimous by the local members present and voting.

Oscar O'Shea has volunteered to be in attendance at our Chicago office, and render service in place of Mr. Castle for the time being. This is gratifying news.

Edward J. Babille, director for the Essanay Film Company and who attended the meeting at the Hotel Sherman, asked to have our Disengaged List sent him weekly for guidance in choosing casts.

Once again our office has experienced some unpleasantness with non-members who cannot graciously pay attorney's fees. Of course, the *members* interested in the same case were not charged fees. Neither would have been able to recover anything without the offices of the association—but how can a non-member expect the immunities of a member?

As Sam Bernard said at the end of the Chicago meeting, "Why, this hotel ought to be packed with actors for their own sakes. Think what they get for $5, almost the smallest of fees—the backing of a great organization and the services of first-class lawyers!"

Annual meeting at Hotel Astor 2 P. M. Monday, May 27.

By Order of the Council.

* * *

Contribution to Fund

The Canadian Club of New York has made a contribution of $500 to the Actors' Fund of America. The contribution is made in recognition of the many courtesies the stage men and women have extended to the club in the past.

In Memoriam

HUGHES, Harry—In loving remembrance of my dear husband, who died in Philadelphia, Pa., May 26th, 1914.

HIS WIFE.

Snappy Show at Palace

At Keith's Palace Theater last week the Spanish Dancers in "The Land of Joy" were held over. After having been trimmed down to run an hour, the tabloid is one of the best things in vaudeville. The dozen principals and the chorus of twenty have acquired speed and "pep," and the act moves like a hurricane.

Conroy and Le Maire, two great artists in blackface comedy, have decided to part company. Their final appearance together was made in "The New Physician." The break-up of their act is to be regretted. Master George Augustus Dewey, a grandnephew of Admiral Dewey, appeared with his Liberty Boys in a unique patriotic offering. "For Pity's Sake," a travesty melodrama, with Charles Withers; Franklyn Ardell and company in "The Wife Saver," a snappy farce; the Misses Lightner and Newton Alexander; General Pisano and company in difficult marksmanship; "At the Italian Front"; and Gould and Lewis completed the bill.

* * *

Aborns Open at Bronx

The annual engagement of the Aborn Grand Opera company opened at the Bronx Opera House, week of May 20 with "Aida." The surprising succession of musical gems were splendidly interpreted by Marie Stapleton Murray as Aida, Marguerite Pontresse, Giuseppe Agostini and Giovanni Camelli alternating as Rhadames, Luigi Dalle-Molle and Joseph Royer.

The benefit to Manager J. J. Rosenthal took place Sunday, May 19, and proved a huge success. His active co-operation in all that stands for the best in the political, church and social welfare of the Bronx was appreciatively attested to by a crowded house as well as in the speeches made by the political lights of the Bronx.

* * *

"Seven Days Leave Closes"

"Seven Days' Leave" closed last Saturday night at the Park Theater, following a run of twenty weeks. The play will be sent on tour early in August, with two companies.

Last Sunday night an interesting performance of "Seven Days' Leave" was given by the stage hands of the Park Theater for the benefit of the Stage Women's War Relief Fund. Each character was played by a stage hand. The performance was the first of the kind ever given in this country.

* * *

To Give "The Liberty Gun"

"The Liberty Gun," a new melodrama by Robert Mears Mackay and Victor Mapes, will be produced by the Shuberts at New Haven on May 30. June 1, with the week of June 3 to follow at the Garden Pier Theater, Atlantic City. In the cast will be seen Robert Edeson, Malcolm Duncan, Henry Kolker, Luyster Chambers, Arline Hackett, Millicent Evans, Helen Hilton, and others.

STAGE WOMEN AID

Helped Red Cross With Liberty Loan Theater

Success in the last Liberty Loan drive of the Stage Women's War Relief Liberty Theater at Forty-second Street and Fifth Avenue impelled the Red Cross to request a repetition of the activities which had been so productive for the loan. Accordingly the officers of the Relief were busy all week at the Library steps, opening with a notable program on Monday and keeping up to high pressure until Saturday. Many stars and able speakers appeared, some of whom were Thomas Hastings, Rachel Crothers, Maggie Teyte, Robert Warwick, Edwin Mordant, Joseph Grismer, David Bispham, Admiral Usher and the Wounded French Soldiers' Band.

* * *

Green Room Club Election

Edwards Davis, prompter of the Green Room Club, was re-elected at the club's annual meeting. John Meehan was elected call boy; Jerome C. Jackson, copyist, and J. Frank Stephen, angel. The members of the club elected as trustees William A. Brady, Hollis E. Cooley, Herbert Corthell, Raymond Hitchcock and Sam McKee.

As members of the Board of Supers, the following were selected: William Bowman, Fred Burt, Hugh A. D'Arcy, Ralph Delmore, Harry Franklin, John L. Gorman, Howard Hall, Phil Lang, Walter Law, Rollo Lloyd, Langdon McCormick, Georgio Majeroni, Sydney Olcott, Harry Stubbs and C. Jay Williams.

* * *

"Going Up" Pleases English

Cohan and Harris are in receipt of a cable from the J. L. Sacks Company, Ltd., holders of the English rights to "Going Up," saying the musical comedy was produced at Manchester last Monday night with enormous success by a company that included Joseph Coyne and other players well known here.

The London production took place at the Gaiety Theater on May 22. Mr. Coyne plays the role created here by Frank Craven.

* * *

Deaths

MASON.—Lowell Mason, a brother of John Mason, died May 16, at Bayport, L. I., at the age of 69 years. He was in the theatrical business and was connected with the Montauk Theater, Brooklyn, and the Republic Theater, Manhattan.

ROEDER—Mrs. B. F. Roeder, wife of Benjamin F. Roeder, general manager for David Belasco, and known professionally in the musical world as Geraldine Morgan, died Monday morning, May 20, at her late residence, 124 West 55th Street. She was the first American violinist to win the "Mendelssohn Prize" in Berlin.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 1

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Rock-a-Bye Baby	May 22	13
Belasco	Polly With a Past	Sept. 6	329
Bijou	A Pair of Petticoats	Mar. 18	88
Booth	Seventeen	Jan. 21	152
Broadhurst	Maytime	Aug. 16	384
Casino	Fancy Free	April 11	60
Cohan	The Kiss Burglar	May 9	28
Cohan and Harris	A Tailor-Made Man	Aug. 27	348
Cort	Flo-Flo	Dec. 20	201
Eltinge	Business Before Pleasure	Aug. 15	344
Empire	Belinda The New Word (rev.)	May 6	32
44th Street	Hearts of the World (film)	April 5	53
48th Street	Man Who Stayed at Home	April 3	69
Fulton	The Good Men Do Her Honor, The Mayor	May 20	23
Globe	Jack o' Lantern	Oct. 16	262
Henry Miller	A Marriage of Convenience (rev.)	May 1	30
Hudson	Nancy Lee	April 9	63
Liberty	Going Up	Dec. 25	194
Lyceum	Tiger Rose	Oct. 3	284
Maxine Elliott	Eyes of Youth	Aug. 22	337
Morosco	Lombardi, Ltd.	Sept. 24	294
New Amsterdam	The Rainbow Girl	April 1	64
Park	Seven Days' Leave	Jan. 17	157
Playhouse	Little Teacher	Feb. 4	136
Princess	Oh, Lady! Lady!	Feb. 1	141
Republic	Parlor, Bedroom and Bath	Dec. 24	197
Shubert	The Copperhead	Feb. 18	122
39th Street	A Cure for Curables	Feb. 25	112
Winter Garden	Sinbad	Feb. 14	138

PERSONALS

PAUL DICKEY, author with Charles Goddard of "The Misleading Lady" and other plays, has been commissioned as a Second Lieutenant in the Marine Corps.

FRANCIS WILSON'S summer home at Lake Mahopac, N. Y., was destroyed by fire Wednesday morning, May 14. Mr. Wilson was in his library when the fire was discovered and he and Mrs. Wilson and other members of the family were hurried from the house before they had time to dress. Among the articles destroyed was a collection of letters of famous men and women.

WALTER JONES is again in his original role in "Rock-a-Bye Baby" at the Astor Theater, where it began an engagement May 22. John Chamberland has been playing the part on tour.

JESSICA BROWN, a dancer who was in "The Cohan Review," has been added to the entertainers at Century Grove.

DE HAVEN and NICE have been engaged for Arthur Hammerstein's new musical comedy, "Some Time" to be produced this summer at the Casino.

LIEUT. M. S. BENTHAM has been placed in command of the Coast Patrol Squadron between New York and New London.

ODETTE TYLER and R. D. McLEAN at a benefit performance in Washington on May 31 will present "Othello" in tabloid form, followed by the Edwin Booth version of "Taming of the Shrew."

ANNA MARBLE has returned to New York after a season in advance of Jane Cowl in "Lilac Time." The tour began in Brooklyn last August. Miss Marble and her husband, Channing Pollock, will go to their country home in Shoreham for the summer.

WALTER JONES is to have a part in "Rock-a-Bye Baby," the new Selwyn musical comedy.

JOHNNY DOOLEY is now appearing in the Century Grove Midnight Revue.

MELVILLE ROSENOW, theatrical agent of 214 West 42nd Street, has been called to report at Camp Sevier, South Carolina, next week. He expects to resume his business association with Bijou Fernandez on his return from the front.

SALLY COHEN-RICE of the famous Rice and Cohen team, will return to vaudeville in the near future in a satirical comedy by G. Vere Tyler, entitled "Just Divorced." Sally Cohen is the widow of John C. Rice, who died suddenly about two years ago. For many years they starred over the Keith circuit.

EVA FALLON has joined the company presenting "Fancy Free," which was transferred from the Astor Theater to the Casino.

ANNA HELD was cheered up considerably one day last week when Josephine Victor and her little company gave a special performance in the ballroom of the Hotel Savoy of her playlet, "A Maid of Honor," before an audience composed of Miss Held, her physician and two nurses. Some roses she sent to Miss Victor brought $25 at auction for the Red Cross.

VINTON FREEDLEY, who appeared with Lou Tellegen in "Blind Youth," is now assistant to J. Howard Reber, New York representative of the War Department Commission on Training Camp Activities.

LAURA HOPE CREWS has been engaged for the feminine lead in "The Saving Grace," by C. Haddon Chambers, in which Charles Frohman, Inc., will star Cyril Maude next season.

CHRISTIE MACDONALD is making her first appearances in vaudeville. Her vehicle is a tabloid musical comedy.

WAGENHALS & KEMPER have engaged the Liberty Quartette, composed of William Williams, Joseph Weston, Louis Fletcher and Timothy J. Daley for the company which will support Sergeant Arthur Guy Empey, of "Over the Top" fame, and Miss Rose Stahl, in the new war comedy, "Pack Up Your Troubles." As soldiers these men will furnish not only atmosphere but additional entertainment by rendering a number of appropriate vocal selections in the camp scenes.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Summer Shows Advantage of Organ—Too Sudden Shifts—Need of Good Players

BY MONTIVILLE MORRIS HANSFORD

IT IS an unhappy fact for the musicians that as Summer approaches a few heads must fall, that the largest orchestras must be reduced by a few men. This is reasonable, for Summer patronage is not quite up to the colder season, and the manager looks to his receipts with an anxious eye. All the more lucky for the house that boasts a big organ, for that will come in handy when the orchestra is thinned out. Properly played with the orchestra in the overtures and feature programs, the organ will cover up a lack of players. Big effects can be had by letting it out now and then, particularly in the finales, where a sort of rounding out is expected by the audience. Then, also, it is needed more than ever in big war scenes, and in those parts where national music is used. The big organ is a good friend to the Summer house, and the good organist is worth a gold mine.

WHEN ALL WORK TOGETHER

There may come a time when the musician and the picture director and producer will all work together. Until that time there will be more or less seesawing between scenes and music. One of the worst artistic faults is that of a too sudden switching from a sad climax into the live-happy-ever-afterward business. This was noticed in "The Life Mask," shown recently at the Rialto. The happy ending of that picture seemed to crowd things up in a bunch musically. There had to be a return to the love theme, so the musical director had no choice. But it is not possible to drag an audience out of its mood so quickly. It can't be done by music, even though it is one of the most potent factors in the changing of moods. Having films of this sort to play, the director can remedy the matter just a little by taking of plenty of time in going back to the love theme, and by taking it very softly, until the audience is insensibly worked into the change. The film people seem to think that the audience has no feelings, but can be taken from hot to cold with impunity. I think that therein lies one of the biggest artistic mistakes. There is no reason for doing foolish things with a film just because it is easy to cut them up most any way.

ORGAN GOOD FOR COMEDIES

Some authorities on motion picture music maintain that the organ is not good for comedies. It is quite probable that these same authorities have never heard a comedy played by a good man. I am of the opinion that the organ is quite capable of excellent use in the comedy. Comedies require much "catching" of action, tumbles, cracks on the head, and many little effects that go to make it much funnier. The organ can do a lot of this, particularly when it has a few of the ordinary mechanical stops that approximate the orchestral trap drummer. Many persons do not like to play a comedy from the standpoint of effects, but the fact remains that the average crowd likes the helping out of the action by all sorts of noises. It seems to have become somewhat traditional. The reason comedies are not usually well played by organists is that the players do not like to play that sort of stuff; and in many cases they can't do it, and so the organ in such hands becomes a sorry accompaniment to the breaking of heads and the fallings downstairs.

GOOD PLAYERS NECESSARY

The question becomes not so much one of the instrument as of the player. This being true of nearly all musical workers in the motion picture field, it behooves the managers to procure good men. Money will be saved in the long run. It does not pay to hire a man and let him go in a few weeks. Neither does it pay to become blind to the virtues of other organists than one's own player. I have heard of managers who could not like anyone else outside their own organist. He was it, and no one else could play the organ. This is going crazy along the worst route, because there are other good players in town and in the country.

I have referred several times to the necessity of introducing some sort of novelty into the continuous picture program in order to relieve the strain of watching the screen. After a long time this becomes very tiresome; particularly so to patrons who are becoming accustomed to regular visits to their favorite houses. Songs, dances, recitations and a few other innovations have been tried. The soloist and dancers seem to be the favorite disgressions from the continuous film. Original dances of the modest type are very welcome additions to any house's program. In such scenes the very best lighting can be used and all the possibilities of the orchestra can be brought into play.

* * *

Floyd Howard Walter, director and pianist of the Leland Symphony Orchestra, in Albany, left yesterday for Washington, where he will enter the Army Medical School, having enlisted in the X-ray division. The training deals with the technical part of X-ray work and comprises a three months' course.

PERSONALS

C. B. Delavanty is probably the only organist who plays pictures and plays in pictures. Sometimes he is seen on the screen, and sometimes at the console of the big Strand organ.

It is reported that the actor who kept the apple-pie stand in Chaplin's "A Dog's Life," is an old member of the Strand orchestra.

J. Van Cleft Cooper is at the Rivoli organ for the relief show, playing in the place of Uda Waldrop. As a picture player Mr. Cooper has few equals.

Harold Osborn Smith, now at the Broadway, will take the main show with the orchestra at the new Symphony Theater when it opens. Mr. Smith has been playing at the City Hall Theater and the Broadway this past Winter.

Arthur Depew and Professor Firmin Swinnen alternate between the Rialto and the Rivoli organs, Mr. Depew being at the Rivoli console this week.

Grover Kayhart, for some time demonstrator at the Wurlitzer Fine Arts Music Hall, in this city, has resigned his position. He is contemplating a location in the Far West.

The Wurlitzer Company is building a $35,000 organ in the Colonial Theater, Tacoma, Wash. The manager of that house is Mr. H. T. Moore. The Wurlitzer Company has several other contracts for organs in motion picture houses.

IRVING N. CAHAN

Irving N. Cahan is a Philadelphia organist who has been playing in the Arcadia Theater of that city for some time. He plays a Kimball three-manual organ and believes in the instrument as a proper medium for the musical interpretation of pictures. Mr. Cahan upholds the traditions of good playing.

BROADWAY PROGRAMS

RIVOLI

The Rivoli recently presented two dancers in Paderewski's celebrated *minuet*, with a special scenic by John Wenger. For an introduction, the orchestra played a few measures of the piece, then the curtain parted and the rest of the composition was played on the stage by a flute and harp. The dancers wore old style costumes. The scene behind them was of striking appearance, somewhat fantastic. As the dancers finished their steps, a full moon rose; a moon large enough to frame the two dancers, who kissed in a finale as the curtain fell. This made a very taking picture and was much applauded. The working of such scenes offers suggestions to the up-to-date manager who is on the lookout for novelties. It is only necessary to use some thought, but this thought must be along new lines.

In the feature "Old Wives for New," Hugo Riesenfeld tried out the value of a cello solo with organ for the love theme, and later the concertmaster played it alone. Sometimes this is a slight change for the players, and it is always good for the director who usually has an overdose of work; but it will never take the place of a full round tone giving out the theme. Pictures are getting pretty big these days, and the tonal background must be equal to that of an opera. There are times when the picture "thins out" sufficiently to admit a thinned-out mood, but it is not usually the love theme sections.

In this same picture is probably one of the most unusual murder scenes ever produced. The mere facts are that a woman seeking revenge comes into an apartment and shoots a man who is lolling in the arms of the other woman. What makes this musically interesting is that during the scene a phonograph playing a popular tune runs down.

STRAND

The celebrated *Shadow Song* from Meyerbeer's *Dinorah* brought Galli-Curci into fame by way of Lexington Avenue. Broadway is always on the job when it comes to taking up ideas in a hurry, and this song has found its way to the Rivoli. Miss Winifred Marshall sings it very acceptably. Songs such as this seem to take with the audience. Florid singing demands applause and usually gets it. Miss Grace Hoffman has sung from the Strand stage nearly every coloratura song known to the public, and is this week singing the *Mad Scene* from *Lucia*. All this is high class work for the motion picture theater and shows to what a degree the musical end of the program has been raised.

PROJECTION AND EQUIPMENT

KEEP YOUR LOBBY CLEAN

Importance of Good Ushers—How They Work—Politeness a Requisite

IN A conversation with one of the leading house managers about lobbies, the first thing he said was "Keep your lobby clean." Surely this is good advice and applicable to anything that is exposed to dirt and dust. The lobby and entrances to the theater are very easily littered up with papers, ticket coupons and programs, not to mention the ever-present cigar stub. It is the business of the house manager to have this lobby spotless before the doors are opened for the next day's show. Cleanliness outside indicates pretty nearly what may be expected inside. Too much care cannot be exercised on this question. The man who is looking for entertainment in a motion picture house will be attracted by the one that promises by a well-kept front that he will find a comfortable place inside. He passes by the slovenly kept entrances, however much they may try to lure him by hair-raising lithographs of what is to be seen within. Even the picture fans who belong to what we designate as the "lower classes" seek out by a sort of instinct the cleaner places of entertainment.

SEATING THE AUDIENCE

The seating of the crowd after it has passed the box office is taken in hand by the ushers. In the large Broadway houses this staff is drilled and coached in its duties until it has become a science. There is a head usher who looks after the others and sees that the seating is properly done. All petty complaints are brought to him by the staff of ushers, and if he is unable to settle them he appeals to the house manager. The usher problem is probably one of the most ticklish questions in the management of a large house. People are somewhat antagonistic toward the average usher, feeling that he belongs to the coat room class, which is constantly holding up patrons for the inevitable tip. Ushers do not draw large salaries, and consequently they are not above taking a small tip now and then.

The drilling and handling of ushers must have long ago been adapted from the circus, where the canvas and ringside men are drilled before a performance to lay out the properties necessary for any particular act. In later years this became an important part of circus equipment, and probably reached its highest development in the New York Hippodrome, where it was interesting to watch the stage men go through their work like a well-oiled piece of machinery. In the largest motion picture houses this method is in vogue, the ushers being assembled at certain times in a sort of company formation and marched in to relieve the set already on duty. Every usher on duty has a station, is answerable to the head usher, who in turn is directly responsible to the house manager. The latter is always on hand when there is an unusual crowd to handle. By a system of signals, made by snapping the fingers, the exact state of the orchestra seats may be ascertained by the usher nearest the door, so that he is able instantly to tell the entering patron whether all the front seats are filled, whether there are a few in the back rows, or whether the patron will have to seek seats in the balcony. This is in itself a valuable thing to remember. Those of us who have started into the aisle of the orchestra and then been met by an usher who says we can't go any farther are nearly always inclined to become a little peeved at such information. But if we are told this at the very door we are not quite so upset about it and go in resolved to make the best of it.

INTERRUPTIONS ODIOUS

Another thing which every lover of music is grateful for is the rule forbidding the seating of persons during the overture. This is in absolute practice at the Strand Theater, and in this respect that house is ahead of the Metropolitan during the opera season. This rule seems hard to the unthinking patron, but it is not. It is his fault in the first place for not getting there in time to sit down and enjoy the overture. If it is not possible for him to do that he ought to be willing to let other persons enjoy that part of the performance in peace and quiet. The overtures these days are becoming of the very highest type, and absolute silence is required both for the audience and the conductor.

The ideal house manager keeps his eyes open during the day and evening shows, taking notes of this and that little fault that needs correction. Thus, a prominent manager said he never rebuked an usher in the presence of anyone, not even another usher. He called him aside at some quiet time and told him of the error committed. He was given a chance to apply the remedy without any one else knowing about it, thus saving his self-respect. This manager kept a regular list of small items upon which at intervals during the week, or on Sundays before the first show, he delivered a long and wholesome lecture upon the duties of the ushers. He pointed out the faults they had committed during the week, but never named the offending one if he knew who it was. Everything was said in a kindly manner, in order to make the usher feel that he was working for friends who were interested in his success. In this way he got the best service from his men.

As the usher is the employe who comes into direct contact with your customer, he it is who ought to be well schooled in the ways of treating the people who patronize your house.

Supplemented by the presence of a genial manager in the lobby to welcome his regular customers, the usher can add a lot to the attractiveness of a house. But above all be pleasant yourself. Don't expect an usher to do things you don't do. By the manager shall the house be known.

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HELPING WIN THE WAR

BY JOSEPH F. COUFAL

The value of the screen has been recognized and its power effectively utilized by no less a personage than Uncle Sam.

Previous to the outbreak of the war advertising on the screens of motion picture theatres was generally confined to announcements of the theatre owners, interspersed with local and national advertising.

When the United States entered the world struggle many of the slide companies immediately offered the Government the use of their organizations for the production and distribution of propaganda lantern slides, and within a very short time the Navy Department, United States Marines, Food Administration and the Civil Service Commission were presenting official Government announcements to motion picture audiences. With what effect is best evidenced by the results directly traceable to screen publicity.

To-day there is not a Federal movement, an appeal for charity, or a Government campaign that does not include lantern slides as an important part of its publicity matter.

THE SCREEN'S VAST POWER

More than 17,000 motion picture theater owners in the United States, playing to twenty million patrons daily, have pledged themselves to cooperate with our Government officials and have placed at Uncle Sam's service the unrestricted use of their screens. Such whole-hearted and loyal support has helped our country secure recruits, conserve food, sell Liberty Bonds and War Saving Stamps, and to keep the public advised of developments of national importance.

There is no one medium in this country to-day that has the power or scope of the motion picture screen. No one medium can reach the minds and hearts of the American public in so short a time and at so low a cost as the lantern slide.

The second Red Cross campaign owes part of its success to the power of the screen. Not only did motion picture exhibitors cheerfully display slides and solicit subscriptions, but carefully prepared sets of lecture slides depicting the work of the Red Cross and showing the noble efforts of this great organization, were presented to millions of people through the screen. These picture slides, in natural colors, told a story that lips could not express and made an impression that eloquence could not equal.

It was only recently that President Wilson tendered his thanks to motion picture exhibitors throughout the country in a letter to the chairman of the Four-Minute Men, in which he expressed his deep appreciation of the sincere co-operation which the exhibitors have given and are giving to the Four-Minute Men in the various campaigns.

Uncle Sam knows that the entire motion picture business is back of his fight for democracy, and the industry feels it an honor to be the means of presenting to the American public the messages of the Government.

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H. DAVIS.
Lee Park, Wilkes-Barre, Pa.

PERSONALITIES

GEORGE FARRIS, until recently manager of the Los Angeles branch for Vitagraph, has returned to Seattle on his way to American Lake and Camp Lewis to go into training camp. Mr. Farris until a few months ago managed the Seattle Vitagraph Exchange, and was transferred to Los Angeles. About a month ago he married. George is popular among exhibitors in this territory.

FRANK STEFFY, Seattle branch manager for Perfection Pictures, will resign this week to at once take the position of manager of the Coliseum Theater, Seattle.

HARRY CHARNAS, president and general manager of the Standard Film Service Company, of Cleveland, is in New York. Mr. Charnas is negotiating for a number of features and short reel pictures.

WALTER LUSK, manager of the Cleveland office of the First National Exhibitors' Circuit of Ohio, has been named chairman of the newly organized Film Club of Cleveland, which has risen from the ashes of the old Screen Club, and announces that he is preparing a lively summer program of picnics and a series of outdoor entertainments.

PETE LOBRAICO, who has been in charge of the poster department of the Canadian Film Company, Ltd., for some years, left on May 11 to join the Canadian Expeditionary forces. The staff of the Toronto office presented him with a wrist watch.

PHIL HAZZO, who has been managing the Winnipeg branch of the Universal Film Company, has been transferred to Montreal as manager of the Montreal Branch of Universal.

J. P. O'LOGHLIN, manager of Metro in Montreal, was elected president of the Film Exchange Men's Association at the recent election.

J. TRAVIS, manager of the Toronto branch of Mutual Film Corporation, and C. H. Kerr of the St. John branch, were recently here in conference with Basil Horsfall of the local branch regarding certain changes in the Eastern branch in Canada.

HARRY RAPF, producer of "The Struggle Everlasting" and "The Accidental Honeymoon," has arranged with Sidney Cohen to have Irving Cummings, who played the leading role opposite Florence Reed in "The Struggle Everlasting," appear in person in various New York theaters next week where the Exhibitors' Booking Syndicate has booked "The Struggle Everlasting." Mr. Cummings and Mr. Rapf will be on hand to help boost the Red Cross Drive.

TWEDE-DAN has returned from his brief vacation, and will start work on the tenth, eleventh and twelfth of the Jester Comedies, which will complete the work of the first year's output. This will bring the releases up to January, 1919. On the completion of the three pictures Twede-Dan intends to make a trip to France, and will return in time to take up his work on the second year's output.

V. CARROLL, booker at the General Film Albany Exchange, is now a member of the 311th Infantry at Camp Dix. Mr. Carroll had served General Film four years in the New York, Syracuse, Buffalo and Albany exchanges.

WILLIAM L. SHERRILL'S oldest son, W. L., Jr., has joined the army. He will soon go to the Q. M. C. camp in Florida.

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, returned last week from a trip to Syracuse, where he established a new Educational Exchange. He placed A. H. Westfal in charge of this branch.

FREDERICK A. THOMPSON has started casting "The Romance of Coal," the film to be made under the auspices of the State of West Virginia.

ALLAN DWAN, chief director of the Douglas Fairbanks Studio, who was taken sick last week with the grip, is doing nicely, and is expected to return to the studio in a few days.

MRS. LEOPOLD WHARTON, remembered for her work in former serials produced by the Whartons, is back on the screen again in "The Eagle's Eye." The fifteenth episode of the serial, "The Campaign Against Cotton," marks her return.

MRS. ELIZABETH SEARS, for the past eight months publicity director of the American Film Company, Inc., Chicago, is in New York, on her way to France. Mrs. Sears will remain three months in the war zone. She goes abroad as a representative of Today's Housewife, and will gather material for a series of articles.

JEROME BEATTY, advertising manager of the Famous Players-Lasky Corporation, New York City, addressed the convention of the National Association of City Editors held recently at the Claypool Hotel, Indianapolis. Mr. Beatty spoke on "The Newspaper and the Movie."

FELIX MENDELSOHN, manager of the World Film Corporation at Cincinnati, visited the Indianapolis branch recently.

G. A. GOVE, director of publicity and advertising of the Fox Film Corporation, paid his first visit to the Indianapolis branch of his company.

CHARLES W. BECKER, a city fireman of Indianapolis, Ind., was appointed for overseas duty for the Young Men's Christian Association, because of his knowledge of the motion picture business, in which he was engaged before he became a fireman.

NAT BARACH, Indianapolis manager of the World Film Corporation, is expecting to be called to the army soon, and is arranging his business to leave.

T. F. HOLLAND, manager of the General Film Corporation in Indianapolis, is in Class 1A of the draft, and is expecting to be called soon.

MONTE M. KATTERJOHN, for some time past the leading author at the Paralta studios in Los Angeles, has resigned from the company. While with Paralta Mr. Katterjohn wrote "Carmen of the Klondike," "Madam Who?" and "Within the Cup," starring Bessie Barriscale; and "An Alien Enemy," in which Louise Glaum was seen.

EDITH STOREY, Metro star, has returned to her home at Northport, L. I. During the Summer she will, in addition to watching her truck garden, make daily auto trips into the city to continue her screen productions.

MOLLIE McCONNELL, widow of Will A. McConnell, former editor of the **Morning Telegraph**, is playing in her second picture with the Metro forces at the company's west coast studios in Hollywood. Mrs. McConnell is in the support of Bert Lytell. She gave up her stage career and went west a few years ago, after the death of her husband, to recover from a nervous breakdown which turned her hair prematurely white.

WILLIAM J. BOWMAN has just been added to the list of directors of Metro-Yorke. He is assisting Fred J. Balshofer in directing Harold Lockwood in "A King in Khaki." Another new addition to the forces of the Lockwood company is Edward J. Hass, who has been engaged as technical director.

FREDERICK PALMER, who wrote nearly fifty comedies for Lyons and Moran under the Nestor brand, has contracted to take full charge of the Star Comedies scenario department. Mr. Palmer is one of the best known writers in the Los Angeles motion picture colony, having been a feature writer for Sennett-Keystone, Triangle, Fox and Universal.

RUPERT JULIAN, creator of "The Kaiser, the Beast of Berlin," is now directing Ruth Clifford, Zoe Rae and Kenneth Harlan in a southern romance, similar to "A Kentucky Cinderella," in which Ruth Clifford made her first big Bluebird hit.

HAL ROACH, of the Rolin Film Company, of Los Angeles, is in town. Roach produces comedies for Pathe.

VIVIAN MOSES, publicity director for Select Pictures, is expected back in town Monday.

CLIP PAGE 774 FOR YOUR WRITE UPS

BIOGRAPHIES OF PHOTOPLAYERS
—complete in every detail—are published in the May and November numbers of
MOTION PICTURE TRADE DIRECTORY

From Many Cities

(*Continued from page 782*)

SAN FRANCISCO.—Ruloff E. Cutten, the young San Francisco actor, has returned home to enter the army service. He has been in the East for five years, and was under contract with Elliott, Comstock and Gest, to assume the leading role in "The Dictator." He is planning to enter the aviation service.

Leon Douglas, a millionaire of San Rafael, showed his completed motion picture taken in natural colors. The picture is entitled "Cupid Angling." He has spent many thousands of dollars in perfecting colored motion picture photography.

The sixth annual "mountin play," by the Mountain Play Association, was given May 19 on the top of Mt. Tamalpais.

The offering was "Robin Hood and the Three Kings" from the pen of Alfred Noyes.

Maud Fulton, in "The Brat," is coming to the Cort shortly.

At the Columbia, May 6, "Mary's Ankle," and the cast includes Amy Dennis, Bert Leigh, May Wallace, James Hester, Edward Butler, Louise Sanford, Donald McLeod, Gertrude Mann and Donald McBride.

The Alcazar entered on the farewell week of Evelyn Vaughan in "Shirley Kaye." The next attraction will be Crane Wilbur (himself) in his own play, "The Love Liar."

The Savoy presented "Gee Whiz" to a full house. Will King was supported by Reece Gardener.

Robert Mantell gave "King Lear" at the Greek Theater at the University of California, May 6, to a crowded amphitheater with much success.

A. T. Barnett.

* * *

ELMIRA, N. Y.—"Flo-Flo" pleased capacity house at the Lyceum, May 9. The Mozart featured Earle Williams, Montagu Love and Barbara Castleton; the Regent, Constance Talmadge, Wm. S. Hart and Mary Pickford; the Amusu, Zoe Rae, Mrs. Vernon Castle and "When Duty Calls"; the Colonial, Clara Kimball Young, Emily Stevens and Gail Kane. Rorick's Theater will open with musical stock in June.

J. Maxwell Beers.

* * *

ST. LOUIS.—A new concrete fireproof lamphouse, new entrance and boxoffice, and new seating accommodations throughout, form only part of the improvements now under way at the Chrystal Airdome on Delmar at Laurel. When completed the Airdome will seat twenty-five hundred people, and in conjunction with the Pageant Theater directly opposite, will run simultaneous shows. The Pageant has a seating capacity of fifteen hundred, and reports a very prosperous season.

* * *

WILMINGTON, DEL.—The Shuberts presented in Wilmington, May 13, a new musical comedy, "The Melting of Molly," from the book by Maria Thompson Daviess, with book and lyrics by Dorothy Donnelly, and music by Harold Orlob and Sigmund Romberg. Week May 20, "The Melting of Molly" was seen at Newark, and will then go to New York at some Shubert theater to be announced later. The cast includes Florence Nash, Gloria Goodwin, Allison McBain, Harry Davenport, George Trimble, Charles Dickson, Alan Edwards, and others.

* * *

INDIANAPOLIS. — "The Naughtly Wife," with its amusing situations and brisk dialogue, provided good entertainment at the Shubert-Murat week May 5, which was cordially received by a fair-size audience opening night. Charles Cherry gave an easy and extremely pleasing performance of the husband and Beverly West was charming as the wife. Francis Byrne created much amusement as the philanderer, and Blanche Yurka was a delight as the widow. The smaller roles were admirably done by Ethel Intropodi, J. Harry Irvine and William Bittner. This was the last regular attraction of the season. Week May 13 the house was engaged for various local entertainments, and on May 20 the Stuart Walker company returned for a Summer season of stock.

At Keith's week May 5, Felix in "The Passing Show of Vaudeville," an elaborite musical and comedy potpourri headed the bill. Wright and Dietrich were popular as somewhat different singers, and the El Rey Sisters, dancing skaters, was one of the best opening acts of the season.

Paul Keith, head of B. F. Keith's theaters, spent last Monday, May 6, in town to discuss plans with his architect relative to the new vaudeville house to be built here. Mr. Keith said there was no news or information to be given out, and he left that night for New York.

Pearl Kirkwood.

* * *

LINCOLN—Orpheum Theater (Robert R. Livingstone, manager): Although this house has offered nothing but vaudeville and pictures since its opening, when it was planned arrangements were made so that legitimate attractions of any size could be played. The Orpheum will be Lincoln's first-class legitimate house in addition to playing the regular Orpheum Circuit attractions the last half of each week.

V. E. Friend.

HEARD ON THE WEST COAST

BY A. H. GIEBLER

OVERHEARD at Tally's Broadway, where Charlie Chaplin's "A Dog's Life" is showing:

"Best thing Charlie has done yet, but illogical."

"What do you mean, illogical? That's what makes it comedy."

"Yes, I know. But take that last scene, where the dog has puppies."

"What's the matter with that? Good touch, I thought."

"Sure, good touch. But how could he?"

Anita Loos has gone back to New York, where she will assist John Emerson in the production of the John Emerson-Anita Loos features.

Charles Chaplin, the last one of the big four Liberty bond boosters to get back home, arrived in Los Angeles on May 12. Charlie had a busy as well as an interesting time, and says he enjoyed the work and appreciated the enthusiastic response given him wherever he went, and feels proud of his record as a booster for bonds and patriotism.

Roscoe Arbuckle is making his next contribution to the gaiety of the world in the shape of a comedy to be called "Good Night, Nurse," at the Balboa plant at Long Beach.

Mary Anderson has completed her work in "The Hushed Hour," at the Griffith plant, and is now busy with her new part in the first Sessue Hayakawa production, which is being made under the personal supervision of Mr. Hayakawa.

"OLD WIVES" MAKES 'EM THINK

A private showing of the DeMille special feature, "Old Wives for New," was given at the Iris Theater in Hollywood on the night of May 7. Remarks heard by innocent bystanders after the show: "Lots of good touches." "Every single woman ought to see it." "Every man ought to see it." "Everybody ought to see it." "Has the DeMille earmarks." "Does not present the woman's side of the question." "Fine picture." "Makes you think." "Big theme." "Art from title to tail piece." And more.

Blanche Sweet is almost ready to "come back," after a year and a half of absence from the screen, in "The Hushed Hour," being made by Harry Garson at the Griffith studios. The cast, in addition to Miss Sweet, includes Wyndham Standing, Wilfred Lucas, Gloria Hope, Mary Anderson and Milton Sills.

MARY TO BUILD A HOME

Mary Pickford says she is going to build herself a home in the mountains, as her lease on her present residence on North Western Avenue is about to expire.

Edward Sloman, from Santa Barbara, visited in Los Angeles last week, showing off his one-year-old baby with all the pride of the proverbial proud pop. Some kid, all right.

Henry King, also from Santa Barbara, came to town to show off his new car, of which he is very proud. Henry was more than willing to take the lid off his machine and poke around in its insides to show what a fine machine it is to anybody who would look.

Charlie Ray went down to the San Gabriel Country Club a few days ago and gave another of his famous impersonations of "Auctioneer for the Red Cross." Charlie sold four cakes for $185; a pig for $55, and a goat for $65. The man who bought the goat gave it back and Charlie let another fellow have it for only $45.

BILL HART'S "HANKY" GONE

When Bill Hart went up to Seattle on his Liberty Loan Campaign, he was set upon by a pack of souvenir-mad high school girls, who robbed him of the "hanky" that Bill has used to adorn his fair young neck and as a mask in his hold-up stuff for these past twelve years. Bill set great store by that "wipe" and is inconsolable over its loss.

Grace Cunard has "come back" and is playing the part of an opera singer in "Spawn," a Bluebird film.

Jay Belasco is now a director. He is engineering himself and Ethel Lynne in a new Christie comedy.

The Diando film folk are right in the swim since the studio management have had the lake at the studio filled and made into a fine bathing pool.

LORENGER CALLED TO COLORS

Jack Lorenger, house manager of the Kinema Theater in Los Angeles, has been called to the colors. Jack left last week for Detroit, where he will join a crack regiment in which he will be associated with a number of his boyhood and college friends.

Edna Earle, who underwent an operation on her throat a week ago, is about again, and at work in Elmer Clifton's Bluebird company.

Eugenie Ford, whose reputation is second to none in character parts, is at work at the Christie studios.

Neal Burns will be wearing the uniform of the good old U. S. A. and getting ready to take a punch at the Kaiser in a few days. Neal will be stationed at Camp Lewis.

Douglas Fairbanks has returned to his studio after his Liberty Loan campaign. Doug says he made a record of ten thousand dollars a mile as a bond salesman, selling in all eight million dollars' worth of bonds in eight thousand miles of travel. As soon as Fairbanks got to the studio he put the finishing touches to his next-to-be-released comedy, "Say, Young Fellow," and was getting ready to produce a ten-cylinder thrill in the shape of a pirate story, when he found it was impossible to get a sea-going vessel on which to stage the action. A new subject will be selected and work will begin at once on his next release.

ELTINGE TO BUILD HOUSE

Julian Eltinge is in Los Angeles and is building a house in Hollywood preparatory to settling down. He will probably have an independent motion picture producing company and expects to start work within a few weeks.

DIR. RELEASES

(*Continued from page* 781)

PATHE EXCHANGE
25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM
1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM
25 West 44th St., N. Y.

(Blue Ridge Dramas)

Two reels

The Return of O'Garry.....2000 ft.
Mountain Law .....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas.

Series of 20 stage acts, written and supervised by Judge Willis Brown.

A Boy-Built City.....2000 ft.
Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.
The Three Fives.....2000 ft.
Kid Politics .....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama. Features Mildred Manning, Patsy DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.

By Injunction (Chet Ryan, Patricia Palmer) .....2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe)...2000 ft.
Lost on Dress Parade (Patsy DeForest, Evart Overton) .....2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
Rubaiyat of a Scotch Highball....2000 ft.
The Buyer from Cactus City.....2000 ft.
The Purple Dress (Agnes Ayres and Evart Overton) .....2000 ft
The Enchanted Profile (Agnes Ayres and Evart Overton).....2000 ft.
The Girl and the Graft.....2000 ft.
Sisters of the Golden Circle.....2000 ft.

(Rancho Dramas)

In the Shadow of the Rockies...2000 ft.
Where the Sun Sets Red.....2000 ft.
Poverty Gulch.....2000 ft.
Bashful Buck Bailey.....2000 ft.
The Mating of Meg Malloy.....2000 ft.

(Wolfville Tales)

Clients of Aaron Greene.....2000 ft.
Cynthiana .....2000 ft.
Tucson Jennie's Heart.....2000 ft.
The Coming of Faro Nell.....2000 ft.

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CORINNE GRIFFITH
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P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.
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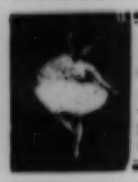
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STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

THE WEEK IN STOCK

Hyperions at New Haven

NEW HAVEN—"Here Comes the Bride" at the hands of the Hyperion Players, May 20. Alfred Swenson took heaps of the honors unto himself as well as the bride and made a distinct success of the role of Frederick Tile. Louise Farnum in the Maude Eburne role did extremely well. Her efforts were more than appreciated by the large audience. Jane Morgan as Ethel was appealing and quite delightful. Russell Fillmore as Jimmy was splendid. He is always more than pleasing in such roles. Ida Maye as Nora did her usual charming work opposite him. Lorle Palmer and Will H. Sloan did clever bits as the Spanish woman and the old clerk. Arthur Griffin, was at home as the father, and Frank Thomas made a very good Benson. Others in the cast were DeForrest Dawley, who drew many a laugh as Senor Sevier, Charles Andre, George Dwyer, Earl Spevin, Edward Argus. The settings were particularly good. "My Irish Cinderella," 27.
Helen Mary.

"Spring Maid" in Providence

PROVIDENCE—Shubert: The Majestic Musical Comedy Company opened their Spring and Summer season, May 13, presenting "The Spring Maid" with Florence Webber as sparkling and vivacious as ever. Lillian Crossman, Ross Mobley, Harry Short, Tom McNaughton, George Shields, George Leon Moore, Mae Kilcoyne, Roy Purviance and Billy Lynn. The chorus is of excellent vocal quality, freshly costumed and in the woodland scene shows that it can dance. The atmosphere of fantasy which supplants the romantic mood of the first part makes "The Spring Maid" seem like an operatic "Midsummer Night's Dream." Well staged; large attendance.
Keith's: "Here Comes the Bride," 13-18, with Helen Reimer as the bride. Isadore Martin as a middle-aged housekeeper was excellent in the most moderate part in the farce. Berton Churchill, May Buckley, Dorothy Tierney, Albert Gebhart, Eugene Revere, Wm. H. Turner, Raymond Bond and Jean Shelly had congenial roles to which they did justice. The stage settings were most harmonious in color, scheme and furnishings and were designed by H. H. Sheldon; large attendance. "Good Gracious, Annabelle," 20-25.
N. F. Gee.

Wilkes in Seattle

SEATTLE—"In the Bishop's Carriage," presented by the Wilkes Players, week May 12, was a big success. Grace Huff's interpretation of the role of Nance Olden deserves much praise; Ivan Miller played the part of Tom Dorgan, the crook, splendidly; George Barnes, as William Latimer, put an earnestness into his lines that appealed greatly to the audience; George Rand's comedy in the role of Edward Ramsey was great; Henry Hall made a fine Bishop; Jane Darwell, Fanchon Everhart, Ruth Renick and the other members of the cast gave splendid support. The Wilkes Players are now publishing their programs and their pages contain many interesting items regarding the different members of the company. "Seven Days" by same company week May 19.
Caroline Mendell.

Miss Bonstelle's Stock Idea

JESSIE BONSTELLE, manager and leading woman of the Bonstelle Company, opened a stock season in Detroit on May 20 with "The Gypsy Trail" as the attraction. She recently closed a successful sixteen weeks' engagement at the Star Theater, Buffalo.

SPOKANE—Auditorium: Boston English Opera company, April 11, in "Il Trovatore," and April 12, "Bohemian Girl," played to good business.
Orpheum attractions: Ruth St. Denis, Jim Toney and Ann Norman, Flora Hoffman, J. K. Emmet and Mary E. Ryan, Andy Rice, Ben Beyer, Verce and Verci.
Pantages: "An Heir for a Night" headed a good bill.
Hippodrome: "Looking for Betsy" headlined first half bill.
C. E. Stilwell, manager of three motion picture houses in Spokane, has leased the Rose Theater in Colfax, Wash., and will present feature films there. It is Mr. Stilwell's purpose to establish a chain of outside theaters. J. S. Nelson will be local manager of the Colfax.
Every theater in Spokane responded to the request to show slides advertising the Third Liberty Loan, and most of the houses used more slides than had been asked for by the committee.
Ren H. Rice.

WALKER CLOSES IN CINCINNATI

Poor Business from Bad Selection and Advertising

CINCINNATI—The Stuart Walker company closed a four-weeks' engagement at the Lyric, that was, perhaps, more successful artistically than financially. It must not be understood from this that patronage was altogether poor, nor that Cincinnati playgoers will not support good stock. There are many reasons why this was not a good time to try such a venture. In the first place, it was the fag-end of a none too brilliant theatrical season, and there was the added competition of the May Festival.
The two principal causes for small support was poor selection of plays and insufficient advertising. With one exception, "The Misleading Lady," which closed the season, all the plays had been seen here before by first-class companies, and they were not the kind one cares to witness more than once. "Seven Keys to Baldpate," "Romance" and "Stop Thief." All good entertainment material, but not the sort to repeat. As to the advertising, perhaps the management thought that popular prices should pull sufficiently to offset newspaper announcements, but experience proves that the fickle public will not attend unless the desire is first created. The man who will put in a first-class stock company at the beginning of next season and produce plays worth while in a worth while way will pull down the coin unless all signs fail. Walker's company really deserved a big measure of success. Margaret Mower made a favorable impression as leading lady, although her opportunities were not of the best. George Gaul fared better in roles, and would wear well with the public. J. M. Kerrigan also deserves special mention for good work.

As Played by the Wilkes

SALT LAKE CITY—The Wilkes Players presented week May 12 "Where the Trail Divides" which allowed Ralph Cloninger an opportunity to shine as a star, which he did in an excellent manner. He gave us some mighty high class acting as the Indian "How." Nana Bryant played the girl who marries the Indian in true Bryant fashion, which is saying a great deal, for the word Bryant stands for artistic acting when the first name happens to read Nana. Frederick was again "heavy" and made everyone hate him. A number of other players offered some very clever character studies. They included Cliff Thompson, Ancyn T. McNulty, Ernest Van Pelt, Frank Bonner, Huron L. Blyden, Billy Jensen, W. F. Burnell, Ethel Tucker and Claire Sinclair.
W. A. Sullivan.

Stock Actors Under Arms

THE following members of the Jessie Bonstelle Company have been called into service, several during the engagement at the Star Theater in Buffalo this season, and others were former members of the company.
Earl House was the first to be called. He had been with the company only a few weeks. He is in the Aerial Photographic Department at Rochester, N. Y.
Franklin Pangborn, a member of this season's company, was ordered to report to Camp Dix, N. J.
Adams T. Rice, who is at present technical director with the Bonstelles, expects to enter the Camouflage Department in September.
Hugh Dillman, for many seasons a popular member with the company, has enlisted in the Navy, First Regiment Naval Reserves, at Pelham Bay, N. Y.
John Stamp and John Smith, both graduates of Canisius College, at Buffalo, N. Y., and occasionally appearing in the Bonstelle cast, have enlisted in the Gas Mask Section at Astoria, L. I.
Miss Bonstelle has a nephew, Stanley Bonstelle, who has enlisted but as yet they have not heard just where he is located.
Arri Rodman, a member of the company, has a brother in France as has also Mary Lena Wilson, who has a brother in the Navy.
Vincent Bernard, who was formerly a member of the company, is a second lieutenant in the Infantry at Dover, N. J.

On the Rim of Chicago

CHICAGO—Out at Oak Park, starting with Saturday night, May 25, the Walter Pyre stock offered "A Single Man" for one week. "Fine Feathers" followed. Oak Park is an aristocratic suburb, and a good stock company should draw excellent patronage at the Warrington this Summer.
Atkins.

DATES AHEAD

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): 'Frisco, 20-June 1.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COPPERHEAD, THE (J. D. Williams): N.Y.C. Feb. 18—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Boston Dec. 24—indef.
MAN Who Stayed at Home: N.Y.C. April 3—indef.
MANTELL, Robert (Wm. A. Brady): Saskatoon, Can., 30-June 1; Winnipeg 3-8.
MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
NANCY LEE (Henry B. Harris, Est.): N.Y.C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y.C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.
ROBSON, May: Winnipeg, Can., 27-June 1.
SEVEN DAYS' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SICK-A-BED (Klaw & Erlanger): Chgo. May 12—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Toronto 27—June 1.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
THREE Faces East (Cohan & Harris): Phila. May 5—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO: Texas: Crawford.
FORT WORTH, Texas: Savoy.
GERMANTOWN, Pa.: Orpheum.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N. Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OKLAHOMA CITY: Palace.
ST. PAUL: Shubert.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curler.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SYRACUSE: Empire.
TORONTO: Royal Alexandria.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 11—indef.
FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING UP (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
OH, Boy! (F. Ray Comstock): Phila., April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.
SEE You Later (A. H. Woods) Phila. May 13—indef.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 15, 1917—indef.
TOOT-TOOT (Henry W. Savage): Boston April 22—indef.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Erie, Pa. 30—June 1.

COMPANIES ARE INCORPORATED

Charters Granted to Six New Motion Picture and Theatrical Enterprises

ALBANY.—Six newly-organized motion picture and theatrical corporations were granted charters by the Secretary of State the past week. The list includes the Alpha Pictures, Inc., of New York City, with a capital stock of $50,000. The Diva Pictures, and the District of Columbia Theater Company, both of New York, have been chartered.

The new companies are as follows:

The District of Columbia Theater Company, New York City. To operate theaters for the presentation of theatrical and motion picture attractions. Capital, $20,000. Directors: Herman M. Diamond, John Pensalosa and Bartholomew Green, 256 Broadway, New York City.

S. W. Harlem-Fifth Avenue Theater, New York City. To provide for the production of theatrical, motion pictures and vaudeville offerings. Capital, $1,000. Directors: Charles Steiner, Louis Weinberg and Herbert Kaufman, 235 East Fourteenth Street, New York City.

Diva Pictures, Inc., New York City. To produce motion picture films, machines and maintain a studio. Capital, $4,500. Directors: Elmer M. Kimbark, Webster F. Williams and Grey M. Hessler, 27 William Street, New York City.

Doo-Lee Film Company, Syracuse, N. Y. To buy, sell and distribute motion picture and photoplay films. Capital, $25,000. Directors: Thomas W. Dooley, Florence G. Dooley and Howard V. Kennedy, Syracuse, N. Y.

The Lenox Airdome Company, New York City. To maintain theatres for general amusement purposes. Capital, $1,000. Directors: Michael Edestein, Isidore Edestein and Herbert Kaufman, 1878 Seventh Avenue, New York City.

Alpha Pictures, New York City. To engage in a general motion picture business in its various branches. Capital, $50,000. Directors: Bernard H. Mills, Jacob Berkowitz and Max Steinberg, 543 Stone Avenue, Brooklyn, N. Y.

* * *

Bayside Amusement Company, Bayside, Ohio, $30,000 capital; incorporators, Robert Loehr, I. Sobel, D. Printz, D. M. Sey and John J. Sweeney.

Salco Amusement Company, Salco, Ohio; $15,000 capital; incorporators, Robert Loehr, I. Sobel, D. Printz, D. M. Sey and John J. Sweeney.

Sherman Amusement Co., Chillicothe, Ohio; capital $30,000; directors: S. S. Worthley, Jr., E. J. Turine, I. W. Warden, E. G. Abele and V. Mason.

Shannon Amusement Co., Wapakoneta, Ohio; capital $5,000; directors: Harry Shannon, Adelaide Shannon, Harry Shannon, Jr., Hazel M. Shannon.

The Birth of America Film Company, Indianapolis, has filed articles of incorporation with the Secretary of State of Indiana to do business buying and selling motion picture films; the capital stock is fixed at $39,000. The directors are: C. L. Livingston, David B. Hill and I. A. Babcock.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

New Amsterdam Theatre W. 42d Street
Evgs. at 8.15. Mats. Wed and Sat. 2.15.
Klaw & Erlanger's New Musical Play
The Rainbow Girl
Book and Lyrics by Rennold Wolf.
Music by Louis F. Hirsch.
Staged by Julian Mitchell and Herbert Gresham.

Republic West 42d St. Evgs. 8.30. Mats. Wed. & Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE

Eltinge West 42d St. Evgs., 8.30 Matinees Wednesday and Saturday, 2.30.
A. H WOODS PRESENTS
Business Before Pleasure
By MONTAGUE GLASS and JULES ECKERT GOODMAN

Liberty Theatre, W. 42d St. Evenings at 8.20.
Matinees Wednesday & Saturday at 2.20.
COHAN & HARRIS PRESENT
Going Up
BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

EMPIRE B'way and 40th St. Evenings. at 8.15.
Matinees Wednesday & Saturday at 2.15.
CHARLES FROHMAN Presents
Ethel Barrymore
In the new 3 act comedy **BELINDA**
By A. A. MILNE
Preceded by **THE NEW WORD**
By JAMES M. BARRIE

LYCEUM 45th St. and B'way. Evenings at 8.30
Matinees Thursday and Saturday at 2.30.
DAVID BELASCO Presents
Tiger Rose
A Play of the Great Northwest by Willard Mack

BELASCO West 44th St. Eves. at 8.30. Matinees Thursday and Saturday at 2.30.
DAVID BELASCO Presents
Polly With a Past
A Comedy by George Middleton and Guy Bolton

HUDSON W. 44th Street Evenings at 8.10
Mats. Wednesday and Saturday 2.15
EUGENE WALTER'S
Nancy Lee
With CHARLOTTE WALKER and LEWIS STONE

WINTER GARDEN
B'way and 50th Phone 2330 Circle
Evgs. 8. Mats. Tuesday, Thursday and Saturday 2
AL. JOLSON
IN
"SINBAD"

SHUBERT 44th West of B'way. Phone 8439 Bryant.
Evgs. 8.15. Matinees, Wed. & Sat. 2.15.
Lionel Barrymore
IN
The Copperhead
BY AUGUSTUS THOMAS

Broadhurst Thea. 44th St. W. of B'way. Phone 64 Bryant. Evgs. 8.00. Matinees Wed. & Sat. 2.00.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100.
Evenings, 8.30 Matinees, Wed. & Sat. 2.30.
BOOTH TARKINGTON'S
SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.20. Matinees Wed. & Sat. 2.20.
MR. LEE SHUBERT Presents
William Hodge
In His Best Comedy
"A CURE FOR CURABLES"

Maxine Elliott's Thea., 39th E. of B'way. Tel. 1476 Bryant Evgs. 8.30. Mat. Wed. & Sat.
MARJORIE RAMBEAU in Eyes of Youth

ASTOR Broadway and 45th St. Phone 2x7 Bryant.
Evgs., 8.30. Mats., Wed. & Sat. 2.20.
SELWYN & CO. Presents
Rock-A-Bye Baby
A Musical Comedy

CASINO 39th St. & Bway. Evgs 8.15. Matinees Wed & Sat. 2.15.
A JOYOUS HIT Charles Darnton. —Eve. World.
CLIFTON CRAWFORD in FANCY FREE
Harry Conor, Ray Raymond and Marjorie Gateson

GEO. M. COHAN Theatre 43d St & Broadway
Evenings 8.20. Wed. & Sat. 2.20.
THE KISS BURGLAR
A SMACKING MUSICAL HIT

Cohan & Harris B'way and 43d Street
Evgs. at 8.15. Mats. Wed. & Sat. 2.15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A Tailor-Made Man
A new Comedy by Harry James Smith
with GRANT MITCHELL

"OVER THE TOP"

Philadelphia, Pa., May 17, 1918

W. W. Irwin,
Vitagraph, New York, N. Y.

Congratulations on Empey in "Over the Top" and thanks for the wonderful cooperation of yourself and entire Philadelphia staff in making the engagement at the Academy of Music such a brilliant success. Sorry we could not get a second week at that theatre but previous rentals interfered. Have booked the picture in every theatre in which I am interested and expect a repetition of the record-breaking business which put "Over the Top" over the top of any picture that has ever played the Academy.

Fred. G. Nixon-Nirdlinger.

PUT IT OVER BIG!

Exhibitors by the thousands have rushed to book

"THE SPIRIT OF THE RED CROSS"

A two-reel motion picture by

James Montgomery Flagg

Produced by Jack Eaton and E. F. Warner for the American Red Cross

NOW comes the chance for the exhibitor to do even more than the Red Cross asks. Put this picture over big! Decorate your lobby with Red Cross posters, which will be furnished free by the Red Cross Chapter in your community! Advertise the production. Give it a run longer than you ever gave any other picture! Show it early in the campaign and re-book it later on.

Prove to your patrons that you are back of the Red Cross with every ounce of energy that is in you.

"The Spirit of the Red Cross," released on April 28th, is booking now at the following exchanges:

Famous Players-Lasky Corporation	Pathe Exchange, Inc.
Fox Film Corporation	Select Pictures Corporation
Goldwyn Distributing Corporation	University Film Corporation
Metro Pictures Corporation	Vitagraph
	World Film Corporation

(This advertising space contributed by Dramatic Mirror and is acknowledged by Jesse L. Lasky Chairman Red Cross Committee, National Association of the Motion Picture Industry.)

THE FILMS THAT MADE CHARLIE CHAPLIN FAMOUS

The Moving Picture Stories Magazine says: "There are many who believe that Charlie Chaplin did his greatest and best work in his earlier pictures. This undoubtedly accounts for the success of the famous Essanay-Chaplin comedies. They are as popular today as they were two years ago."

Released Exclusively by the General Film Co., Inc.

B. F. Keith's Circuit—
United Booking Offices
(Agency)

A. PAUL KEITH . . . President
E. F. ALBEE . Vice-President and General Manager

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THE WILLIAMS PRINTING COMPANY, NEW YORK

AD-ITORIAL

—III—

THEY'RE GETTING ON THE RIGHT TRACK BUT THEY'RE SIX WEEKS LATE

THE FOLLOWING EXTRACT IS FROM A "NEWS" AD. PAGE · JUNE 1st ISSUE

"To the Boss of the 'News'

'But . . . your publication was not altogether exempt from the general complaint of most of the thousand or more live-wire exhibitors with whom I had long talks on business conditions in my four months' trip of investigation!

These men say this:

First—that the printing of press-agent bunk clutters up the trade papers so that it is a task to read them.

Second—that the manufacturers are wasting much money (which the exhibitor eventually pays), buying space in so-called trade papers which he, the exhibitor, never sees.

Third—that colored inserts and superlative adjectives don't sell film.

What the exhibitor wants, as I understand it, and as I hope to give it to him in WID'S DAILY is . . .

the news, told briefly and accurately without bunk . . .

intelligent, honest reviews written by an experienced man who has sufficient at stake to keep him careful . . .

and concise, sanely worded announcements of what the manufacturer has to sell, explaining why it is salable and how it can be sold.'

(AND TO) Wid Gunning"

THANKS!

From Mirror Editorial published April 12th

"The MIRROR wishes you to note the beginning of its mission to furnish a paper THAT THE BUSY MAN CAN FIND TIME TO READ, a paper that gives and will continue to give all needed information of the Theater and Motion Picture industry IN THE MOST CONCISE AND ACCESSIBLE FORM"